Kine Weekly

CHRISTMAS AND NEW YEAR NUMBER

Clark Gable, Vivien Leigh,
Leslie Howard, Olivia de Havilland
in David O. Selznick's Production
"GONE WITH THE WIND"

Leslie Caron, Maurice Chevalier
Louis Jourdan
"GIGI"

Ava Gardner, Dirk Bogarde
"THE ANGEL WORE RED"

Leslie Caron, George Peppard
"THE SUBTERRANEANS"

Bob Hope, Lana Turner
"BACHELOR IN PARADISE"

Susan Hayward, Dean Martin
"ADA"

Elizabeth Taylor, June Allyson
"LITTLE WOMEN"

George Pal's
"ATLANTIS THE LOST CONTINENT"

Steve Reeves
"MORGAN THE PIRATE"

Shirley MacLaine, Laurence Harvey
Jack Hawkins "SPINSTER"

Terry-Thomas "A MATTER OF WHO"

Bill Travers, Spike Milligan "INVASION QUARTET"

Carroll Baker "BRIDGE TO THE SUN"

Orson Welles, Victor Mature "THE TARTARS"

START STOCKING UP WITH M·G·M HITS NOW!

THE SKY'S THE LIMIT..

STRENGTHEN THE BOX-OFFICE..

ROLL OUT THE CARPET..

SHOUT IT FROM THE HOUSETOPS..

BANG THE DRUM..

WALT DISNEY'S FIRST
Live-Action MUSICAL
IS COMING YOUR WAY!

Babes in Toyland

KINEMATOGRAPH WEEKLY
189 High Holborn, London, W.C.I. Chancery 3344

Films and the Common Market

by A. W. FILSON, secretary, Federation of British Film Makers

ON a subject like this the writer should declare any personal bias. My own view is that Britain's entry into the Common Market would on balance be a definite benefit to the country as a whole.

This no doubt must influence my attitudes to the particular problems of films and the Common Market, just as others may be influenced by their conviction that the Common Market should be opposed as a dangerous device in the Cold War against Communism.

All of us, however, whether we are friends or critics of the Common Market, must recognise that the decision to join or not to join will be taken by the Government without reference to the problems and views of the film industry. For our purposes the political campaigns for and against the Common Market are irrelevant.

If we wish to safeguard our own interests we should set ourselves practical objectives —to anticipate what the problems and opportunities will be, to decide when is the best time to make our representations in full force and to ensure that responsible quarters are continuously informed of our anxieties and our solutions.

Recent discussions have tended to concentrate on the dangers we must face and avert, but we must not forget that on the export side we may derive many concrete benefits from membership of the Common Market.

There is reason to hope that the entry of British films into the Common Market countries will in time obtain the same freedom from import quotas and restrictive taxes as Continental films already enjoy in entering the United Kingdom.

Moreover, whatever may be the advantages of joining, there will almost certainly be very serious disadvantages if we do not join, for the six countries already in the Market will be building up a community with preferences for each other and as outsiders we would probably find it increasingly difficult to expand our sales in those countries.

This point is well taken in the United States, for there is an obvious tendency for American companies to make or finance films on the Continent—sometimes international films and sometimes domestic films.

If we remain outside the Common Market the American majors may shift much of their production finance from Britain, with the gravest consequences for producers, studios and employees. On several counts, therefore, membership will bring us substantial benefits.

On the other hand our membership of the Common Market will undoubtedly place in jeopardy the levy, the NFFC and the screen quotas. But the nature of this threat has sometimes been misunderstood. The Rome Treaty aims to establish free trade within the Common Market community and so condemns all measures which are likely to distort competition as between one member and another.

The levy, for instance, gives preferential treatment to British films. It was set up by Act of Parliament, so it is irrelevant to claim that it is a voluntary scheme with funds derived from a redistribution of box-office takings within the industry. In any case, even if it is not regarded as a State aid, but a commercial agreement, such agreements are also condemned by the Rome Treaty.

Similarly, the NFFC, if it lends money at preferential rates or if it makes a loss, could be condemned as something which distorts free competition between member countries. (Perhaps here the danger is overrated, for the NFFC is instructed to break even and does not lend money at cheap rates).

The screen quota could also be attacked for obvious reasons, though it is interesting to note that it has a certain status as a recognised form of national protectionism in the Articles of GATT (the General Agreement on Trade and Tariffs).

The dangers then are real, but they are not inevitable, for the Rome Treaty does not operate like an automatic machine. Before general principles would be applied to films there would have to be prior discussion and specific decisions.

It is at this stage that our intervention would be most effective, provided we prepare the way beforehand. We need not ask for the Rome Treaty to be set aside; all we need ask is that particular clauses in the Rome Treaty should be applied to films as a special industry with special problems.

Article 92, which deals with State Aids, allows for exceptions and says that among the Aids compatible with the Common Market shall be "such other categories of Aids as may be specified by decision of the Council acting by means of a qualified majority."

It would be quite permissible for the Common Market countries to agree under this part of Article 92 that the levy should be left untouched and that the NFFC should

continued on page 10

IN THIS ISSUE

	PAGE
Films and the Common Market by A. W. Filson	3
Exhibitors want these changes in the release pattern	4
1962 promises to be a bonanza year by Mel Konecoff	5
Josh Billings' box-office survey	6–8
Fifty years of the CEA, by S. K. Lewis	9
Guide to renters' 1962 product	12–32, 123–124
New Films in pictures	33–88

	PAGE
BRITISH PRODUCTION	
The British production scene, by John Champ	91–92
British production record	95–96
Production facilities	98–106
SALES AND CATERING REVIEW	
Packaging with a new look	109
Sales product directory	110–118
Paperbacks of all the big films	121–122
Current news	125

EXHIBITORS WANT THESE CHANGES IN THE RELEASE PATTERN

Can anything be done about the third release? Is it possible to ease the booking difficulties of the independent exhibitor? The working party of the Committee of the Five Trade Associations has completed a report following an investigation of the position in the London release area and it will be considered at a meeting of the committee on December 19. Here a number of provincial independent exhibitors state their views on this complex issue

GENERALLY the exhibitors called for major changes in the booking pattern, new thinking on barring and extended runs and a chance to book the big "glamour" films while they were still fresh in the public's mind.

But they all made it clear that their major need was for a *third release that would include a fair proportion of box-office pictures.*

Now for some individual views:

Yorkshire's **Shack Hyde** said bluntly that the present pattern of release had created a chaotic copy position for subsequent and district runs.

The recent development of road show pictures had added to the confusion, he thought, and added:

"At the time of writing, 'Ben-Hur' and 'The Guns of Navarone' have played concurrently for four weeks at two of Bradford's three first-run cinemas, and by doing so have stopped the flow of eight films to all the cinemas normally barred by them, covering an area of some 50 square miles."

Mr. Hyde felt that the old release pattern operating up to seven or eight years ago—London release followed by provincial centres in turn—allowed the maximum number of prints to each area. Second and subsequent runs followed quickly and so got the benefit of word-of-mouth publicity.

The change from that pattern meant that although key provincial houses had largely maintained their attendances, subsequent and district run cinemas had lost so many customers that an enormous number had gone out of business.

Mr. Hyde's remedy is to return to the old pattern. "If the rot is to be stopped," he said, "a return to the old, satisfactory method of distribution is a matter of urgency."

Nottingham's **Cyril Shapcero** thought that if a third release outlet is established, producers would try to make films for that release. This would give the public greater choice and though it might mean some producers would take less money, he thought the industry's overall take would increase.

Mr. Shapcero also made the point that the sooner a big film reached small town and district runs the more chance it had of cashing in on national publicity.

He pointed out that barring rules could mean enormous delays for such a picture. In Long Eaton, where he operates, there are bars from both Nottingham and Derby. It was not unsual for the first run in Derby to be two or three months after Nottingham, which barred Long Eaton.

Inevitably cinemagoers in Long Eaton looked on the picture as an "old film" when it played in their cinemas. And that meant lower box-office takings.

Mr. Shapeero also had in mind the special difficulties of the three-day exhibitor. Distributors were these days asking for longer and longer runs and often they demanded a six-day run in a normally three-day house.

Sometimes exhibitors allowed themselves to be persuaded—with unfortunate results.

The exhibitor, said Mr. Shapeero, was the best judge of the capability of any film in his situation.

Across to South Wales, where **Jim Dooner** had some forthright things to say.

"What third release there is available," he said, "is invariably rejected product of the circuits, with rare exceptions, and it is generally known to be inferior box-office.

"And the anachronistic barring system—where a first-run hall can impose a mileage bar and a delayed release—should be changed to a time period bar.

Pernicious practice

"The practice of the last five years or so of the mammoth productions not being available to the subsequent run halls until they are dated and bled to death has been responsible more than anything else for the number of cinema closures."

Mr. Dooner declared: "No one today can exist without the 'South Pacifics' and the 'Ben-Hurs' being released to him while they are still fresh in the public's mind.

"Unless we see an end of the pernicious practice of extended runs, we shall certainly see an end of the independent exhibitor."

Another Welsh exhibitor, **Dennis Owen** of Treforest, said he was tired of hearing this dialogue at local cinemas:—

Patron: "When are you going to have so-and-so (*the current smash hit*)."

Manager: "I cannot tell you, sir. The renters are keeping it a secret. Be patient, we may get it in a year or so."

He felt that renters could help by allowing rapid release of road show pictures as soon as they had completed their engagement in any area. This might bring back an atmosphere of glamour and importance to the local cinema.

He also favoured blanket release over a given area to gain maximum help from publicity and advertising. The results of such a system, he felt, would please both renters and exhibitors.

Up to Scotland, for the opinions of Edinburgh's **Jim Poole.**

He believed that the position was acute and immediate action was vital.

"The third release," he declared, "must be allocated a share of bigger and better films. The present prolonged mediocrity of programmes is sheer suicide. Many exhibitors making substantial payments to the British Film Production Fund are denied the opportunity of showing at least an occasional good British film.

"Eighteen months ago this concerned a small minority, whose complaint went largely unheeded. But now we have a countrywide network of exhibitors—independent and circuit—who are suffering from this anomaly.

"Now is the time to deal with the situation and I suggest the solution lies in the immediate allocation of a reasonable proportion of British films to the third release.

"Of course it will be asked how the producer can be protected from loss of revenue. The British Film Fund Agency is surely the instrument to deal with this. British films playing the third release could be granted extra compensatory levy payment, to bring the yield approximately in line with Rank and ABC releases.

"This need not reduce the general distribution of levy—if it is accepted that the levy benefit to some bigger British films has been unnecessary and excessive.

"A realistic ceiling for levy benefit need not discourage the producer—and it could certainly provide funds for more vital needs."

In Scotland again for the views of Dunfermline's **George Gilchrist.**

"So far as the present supply of British and American films is concerned, I don't see that much can be done to help product-hungry exhibitors.

"But something might be done to make Continental pictures more attractive to the mass audience. Perhaps independent exhibitors and renters could link up to put them over to the public.

"It might help, too, to anglicise the names of the Continental stars, to make Jacques Sernas into Jack Sernas, for instance.

"Finally, for the mass audience, these films MUST be dubbed."

A FINE PROSPECT FOR BRITISH FILMS IN AMERICA

1962 promises to be a bonanza year

by MEL KONECOFF

ALMOST everyone in the U.S film business predicts a big year in 1962—bigger than 1961, which itself was something out of the ordinary.

One section of the industry, however, stands aside from this general optimism—the smaller exhibitors who have subsequent run houses.

They claim that first and key run theatres are bottling-up the better pictures at the top through holdovers and lengthy runs and, as a result, only a few quality films trickle through over a long period.

By the time they are freed for wider play-off, the little men claim, much of the potential has been dissipated. More product is the answer, they declare.

The bigger theatres and first run situations would also like to see more pictures—say, 300 a year—which would give them a wider choice and selection.

Higher returns

More films would certainly give the smaller men more of a chance for higher returns and the opportunity to say "no" to inferior product.

What is the 1962 outlook for British films in the American market? Many experts agree that it is the best in years. Audiences here have taken a fancy to British comedies in particular. Many suburban and subsequent run theatres have found that these exponents of humour have more than filled the void left by a lack of American pictures.

More important, exhibitors have made money with many of them and they're anxious to try more.

The trend for pictures in the coming year is towards bigger, better—and, possibly, fewer—films. More independent producers will attempt to make pictures and smaller companies will spend more money on the fewer pictures they will turn out.

The better roadshow pictures continue to do business at the box-office and there is every indication that this will be continued. The roadshow pictures will not be in great number because of the high costs involved, but there will be enough of them to provide good business for theatres that have been occupied by them of late. This category should also apply to films in the Cinerama group.

The numbers of supporting features for double bills from major companies will decrease. Several of them have come out with definite announcements that they will certainly make fewer second features in 1962. Others, while not rushing out with formal announcements, have indicated similar preferences.

New theatres continue to be built mainly in suburban areas as exhibitors take their theatres to where the population has moved.

The battle on the toll-tv front continues and will be carried forward in all areas.

There are three areas of contention. The pro-toll-tv forces maintain that the public will benefit through better programmes, and it will be offered a variety of entertainment in the home at a minimum of cost.

Exhibitors claim the public will be hurt if toll-tv gets a real grip. The number of theatres in operation would certainly be cut.

The leaders of normal sponsored television feel that expensive toll-tv could hit them hard. This theory has been picked up by a number of Federal legislators in Congress, who claim that they are out to protect the public.

The Federal Communications Commission, the Government agency controlling television, thinks that toll-tv should get a chance to experiment, with the final outcome left to the public.

The first important toll-tv test in the Etobicoke suburb of Toronto, Ontario, continues and the main item of diet has been motion pictures. In addition, there have been several special shows, such as theatre plays and ice hockey.

Special attractions

Special attractions have been "Hedda Gabler," "The Consul," "Show Girl," and "The Bob Newhart Show." International Telemeter, operator of the system, claims all were successful and more are in the planning stage.

Despite this, internal disagreements brought forth the news that the experiment has been showing a loss every week. But the managers attribute this to equipment purchases, installation and maintenance. They add that the number of outlets, kept to slightly over 5,000, has been restricted to permit better experimentation and closer control.

It has been estimated that when Telemeter expands to a number of other situations, especially in the U.S, where the groundwork has been prepared, it will show a clear-cut profit.

Cost of a toll-tv show to the home viewer is from slightly under one dollar upwards for each show. Big theatrical presentations sometimes cost up to 1½ dollars, while sporting events bring in about two dollars.

With all this, one of the people associated with the venture claimed that some two million dollars have been spent in 18 months—and that 11,000 dollars was still being lost weekly.

Average investment

While viewers are not obliged to buy any specific shows, if they don't spend an estimated three dollars monthly, the equipment can be removed and turned over to someone else. It has been said that the average investment comes out to about two dollars a week, mainly for films, and the boast of Telemeter and subscribers alike is that it costs less for a family to stay home and "go to the movies" than if they were to actually go out to a theatre.

Another toll-tv trial is to begin in 1962 in Hartford, Connecticut, barring complications from legal or technical sources. This will be broadcast over the air, not brought into the home by cable. It will exist under the sponsorship of the Zenith Radio Corporation and General Teleradio.

The experiment is expected to last three years and possibly cost ten million dollars. Exhibitors are continuing to battle against it.

Programmes would be mainly films, with occasional plays, opera, ballet and concert presentations, educational features, children's films and sporting events.

Installations will cost subscribers up to ten dollars and there may be a three-dollar monthly minimum. The rate of "admission" has been discussed and the result may be one dollar a film and up to 3½ dollars for special events.

A few minor programmes will have a very small charge or they might even be presented free.

One observer believes that the next five to seven years should see the toll-tv issue resolved once and for all with the public making the final decision.

At any rate, 1962 is a year to look forward to no matter which side of the fence you're on—or for that matter even if you straddle it.

The biggest box-office attraction on general release

***SWISS FAMILY ROBINSON**—Walt Disney

Runners-up:

(1) **THE MAGNIFICENT SEVEN**—United Artists

(2) ***SATURDAY NIGHT AND SUNDAY MORNING**—BLC/Bryanston

Biggest Current "Hard Ticket" Blockbuster: ***THE GUNS OF NAVARONE**—BLC

Most Consistent Output: **WALT DISNEY**

Best Western: **THE MAGNIFICENT SEVEN**—United Artists

Best Musical: **G.I. BLUES**—Paramount

Best Series: ***CARRY ON . . .**—Anglo Amalgamated

Best Cartoon: **ONE HUNDRED AND ONE DALMATIANS**—Disney

Best "Straight" X Certificate: ***SATURDAY NIGHT AND SUNDAY MORNING**—BLC/Bryanston

Best Off-beat picture: ***WHISTLE DOWN THE WIND**—Rank Film Distributors.

Best Documentary: **MEIN KAMPF**—Gala

Best gimmick "double bill": ***THE TERROR OF THE TONGS and HOMICIDAL**—BLC

Most sensational Continental film: **TWO WOMEN**—Gala

Best solo Reissue: **SEVEN BRIDES FOR SEVEN BROTHERS**—MGM

Most popular stars: **HAYLEY MILLS, SOPHIA LOREN, AUDREY HEPBURN, ELVIS PRESLEY, JOHN WAYNE, JOHN MILLS**

Best individual performances: **HAYLEY MILLS**—The Parent Trap, Whistle Down the Wind, and Pollyanna; **ALBERT FINNEY**—Saturday Night and Sunday Morning; **JOHN MILLS**—Tunes of Glory; **ALEC GUINNESS**—Tunes of Glory; **AUDREY HEPBURN**—Breakfast at Tiffany's; **ALAN BARNES**—Whistle Down the Wind; **RITA TUSHINGHAM**—A Taste of Honey; **SOPHIA LOREN**—Two Women; **LAURENCE HARVEY**—The Long And The Short And The Tall; **DIRK BOGARDE**—Victim; **SYLVIA SYMS**—Victim; **SUSANNAH YORK**—The Greengage Summer; **RACHEL ROBERTS**—Saturday Night And Sunday Morning; **TONY HANCOCK**—The Rebel

**Denotes British*

1961 IS DISNEY'S

Family at

WELL, it hasn't been an easy task sorting out this year's contenders, but, following deep and diligent research, I've no hesitation in naming "Swiss Family Robinson" (Disney—British) the winner of the 1961 Box-Office Stakes.

And the laurels couldn't go to a more worthy or refreshing film. Clean, jolly and exciting, it's earned the plaudits of all classes and ages, and, at the same time, really gathered in the shekels.

Arriving at the most consistent renter was child's play. I contacted rival distributors, the circuits, both large and small, and individual exhibitors and all, without a second thought, nominated **Disney.**

The Disney triumph is a clear-cut victory for uninhibited popular and family fare, the very stuff upon which our industry was founded, and upon which its hope of survival mainly rests. The Disney stable had an incredible variety of winners and each carried the U certificates.

Let's take a look: "Swiss Family Robinson" (British), grand adventure; "The Parent Trap," delightful domestic comedy; "One Hundred and One Dalmatians," a marvellous full-length cartoon; "Pollyanna," charming turn-of-the-century comedy-drama; "The Absent-Minded Professor," glorious slapstick; "Greyfriars Bobby" (British), warm and moving canine comedy drama; and finally "The Big Fisherman," religious spectacle, which, despite unholy panning from pompous and presumptuous pedants, cast its net wide and made quite a haul.

Congratulations and all power to Disney for proving that wholesome pictures need not be dull.

The second-best film of the year, "The Magnificent Seven" (United Artists), too, had a U certificate. This fabulous "outdoors," underrated by me and many exhibitors, has been breathing down "Swiss Family Robinson's" neck. It gave tremendous enjoyment to millions. Incidentally, no form of screen entertainment has maintained its appeal throughout the years like the western.

Of the current "hard ticket" propositions, the palm definitely goes to "The Guns of Navarone" (BLC—British). It's already taken colossal money, both in London's West End and key provincial cities, and is clearly destined to finish up one of the world's greatest grossers. The film has an A certificate, but is, nevertheless, suitable for all types, with the possible exception of the under-tens.

The most significant thing about "Swiss Family Robinson," "The Magnificent Seven" and "The Guns of Navarone" is that they all have *action.*

But, be that as it may, it takes all sorts

YEAR SAYS JOSH BILLINGS

fare triumphs box-office

of pictures to make the cinema box-office tick and, provided it's good low-life melodrama is an essential part of balanced film diet. This brings me to "Saturday Night and Sunday Morning" (BLC/Bryanston—British), the year's third best grosser.

Adult melodrama, brilliantly acted by Albert Finney and Rachel Roberts, it made its point without deliberately stooping to the sensational or exploiting the sordid. In short, the picture's success was thoroughly deserved and brought new audiences to the cinema.

"A Taste of Honey" (BLC—Bryanston—British) didn't make such a big impact on the critics or the public as "Saturday Night and Sunday Morning," but was no mean hit.

By the way, the star of the year is Hayley Mills. She appeared in "The Parent Trap" (Disney), which is quite likely to exceed "Swiss Family Robinson" figures before it's through, "Pollyanna" (Disney) and "Whistle Down the Wind" (Rank—British) and received rave notices for each characterisation. Some achievement for a mature actress, let alone a girl who is hardly out of her swaddling clothes! Also a word for Alan Barnes, her clever "co-star" in "Whistle Down the Wind."

When it came to bagging the 1961 winners, **CMA** definitely had the edge on the opposition. It played "Swiss Family Robinson" and the rest of the Disneys; "The Magnificent Seven," "The Alamo" and other outstanding United Artists' product; BLC's "The Guns of Navarone" (British), which ran in specially selected halls; "A Taste of Honey" (Bryanston—British) and took second release on "Saturday Night and Sunday Morning" (Bryanston—British).

Paramount's two big 'uns, "GI Blues" and "The World of Suzie Wong" (British); and, naturally, the Rank and Universal plums, "Whistle Down the Wind" (British), "Very Important Person" (British) and "The Grass is Greener" (British), also went to CMA.

United Artists had the second best 1961 box-office success, "The Magnificent Seven," "The Alamo," another great western which did marvellously; "Tunes of Glory" (British), a tip-top army melodrama; "Never On Sunday," a Greek comedy-drama, one of the highest Continental grossers; "The Facts of Life," the Royal Performance comedy; "The Naked Edge," a psychopathic drama that clicked, despite vicious knocks from the critics; and an off-beat double bill turn-up, "Mary Had A Little" (British) and "A Cold Wind in August" (American).

"Exodus," UA's "hard ticket" proposition, has taken, and still is taking, an immense amount of money at the Astoria, Charing Cross Road. Incidentally, United Artists seems to have cornered the Royal Performance film market. Its "West Side Story" is the choice for 1962!

BLC, combining the British Lion and Columbia outputs, was responsible for the third biggest winner of 1961, "Saturday Night And Sunday Morning" (Bryanston-British). It also handled "A Taste of Honey" (Bryanston-British), definitely a money-spinner; "The Pure Hell of St. Trinian's" (British), a big comedy hit; "Pepe," a pleasant surprise, although unfavourably reviewed; "The Greengage Summer" (British), an adolescent drama that "made" Susannah York; "Two Rode Together," a John Ford western; "A Taste Of Fear" (British), a Hammer thriller which got comfortably by here and has done a burster in the States as "Scream of Fear"; and the currently successful horror programme, "The Terror of the Tongs" (Hammer-British) and "Homicidal" (American).

"Room At The Top" (British), supported by "The Kitchen" (British), was a most profitable re-issue. I mentioned earlier BLC's box-office bonanza, "The Guns Of Navarone" (British), but one is entitled to two bites at this luscious cherry.

Rank had a most comprehensive output, topped by "Whistle Down The Wind" (British), a brilliant off-beat drama with a strong juvenile interest; "The Bulldog Breed" (British), which, in case you've forgotten, is a Norman Wisdom comedy, and took big money last Christmas; "The Grass Is Greener" (Universal-British); "Very Important Person" (British); "Victim" (British), the homosexual whodunnit; and "The Last Sunset" (Universal), a star-decked western. It also distributed a number of useful "programmers," plus some "magic" re-issue bills.

These were headed by the immortal "Genevieve" (British) and "Doctor In The House" (British) and "descending" to the

THE OTHER HARD TICKET GIANTS

THE TEN COMMANDMENTS—Paramount
SOUTH PACIFIC — Twentieth Century-Fox
BEN-HUR—MGM
SPARTACUS—Rank-Universal
EXODUS—United-Artists

These were also money-makers

THE ABSENT-MINDED PROFESSOR—Disney
THE ALAMO—United Artists
BREAKFAST AT TIFFANY'S—Paramount
***THE BULLDOG BREED**—Rank FD
BUTTERFIELD 8—MGM
***CARRY ON REGARDLESS**—Anglo Amalgamated
***THE GRASS IS GREENER**—Rank-Universal
***THE GREENGAGE SUMMER**—BLC
***GREYFRIARS BOBBY**—Disney
***THE LONG AND THE SHORT AND THE TALL**—Warner-Pathe
***THE MIRACLE**—Warner-Pathe
NEVER ON SUNDAY—United Artists
NORTH TO ALASKA—Twentieth Century-Fox
THE PARENT TRAP—Disney
***PAYROLL**—Anglo Amalgamated
PEPE—BLC
POLLYANNA—Disney
***THE PURE HELL OF ST. TRINIAN'S**—BLC
***RAISING THE WIND**—Anglo Amalgamated
***THE REBEL**—Warner-Pathe
***THE SUNDOWNERS**—Warner-Pathe
***A TASTE OF HONEY**—BLC/Bryanston
***TUNES OF GLORY**—United Artists
TWO RODE TOGETHER—BLC
***VERY IMPORTANT PERSON**—Rank
***VICTIM**—Rank
***THE WORLD OF SUZIE WONG**—Paramount

** Denotes British*

spectacular British horror turn-up, Universal-Hammer's "The Mummy" and "Dracula." "Spartacus" (Rank-Universal) did marvellously at the Metropole, Victoria, and in special release spots, and as for "El Cid," the storming medieval spectacle, it's going to bust many a record before it's through. **RFD's** "Look At Life" series, needless to say, adds spice to every programme on which its "instalments" appear.

Paramount started the year on the right foot with "GI Blues," the big Elvis Presley musical, followed by "The World Of Suzie Wong" (British), an Oriental melodrama, which was no less successful. "One-Eyed Jacks," the Marlon Brando western, and "All In A Night's Work," the Shirley MacLaine comedy, registered, while "Breakfast At Tiffany's," the Audrey Hepburn romp, proved a top-notcher and enabled Paramount to end 1961 on a triumphant note.

"The Ten Commandments," the greatest money-maker of all time, has been temporarily withdrawn and can certainly rest comfortably on its oars. The ace up Paramount's sleeve for 1962 is "Hawaiian Blues," Elvis Presley's newest musical.

Warner-Pathe had a tight and compact output, including three really first-class and widely contrasted British films, "The Sundowners," a fine comedy drama of Australian bush life; "The Rebel," the Tony Hancock comedy, which, by the way, was staunchly supported by "The Royal Tour Of India" (British); and "The Long And The Short And The Tall," a World War II comedy melodrama.

Warner-Pathe's action double bill, "Gold Of The Seven Saints" and "The White Warrior" (Italian), clicked; re-issues "Calamity Jane," "Rio Bravo" and "House Of Wax" also garnered a pretty penny; and the Pathe News and Pictorials are going stronger than ever. As for the much maligned "Fanny," it steadily built up at the Warner Theatre and has shaped well in pre-release situations. I've always fancied its chances.

Specialists

MGM can, in a manner of speaking, be dubbed the hard ticket specialists. "Ben-Hur" continues to coin money at the Royalty, Kingsway, and in selected spots; "King of Kings," the other religious drama, has firmly established itself at the Coliseum, and "Gigi," the romantic comedy with a piquant French flavour, has been doing nicely.

Mr. Leo's "ordinary" winners were "Butterfield 8," the X certificate opus co-starring Elizabeth Taylor and Laurence Harvey, "Cimarron" and double bill "Where The Boys Are" and "The Green Helmet" (British). The top re-issue was MGM's "Seven Brides For Seven Brothers." Each return date has been more successful than the previous one.

Twentieth Century-Fox had only just finished its first London runs of "The Millionairess" (British) this time last year, but the comedy went on to make a fortune in 1961. "North To Alaska," a rumbustious outdoor comedy melodrama, took first-class money; "Can-Can," put out as an "ordinary" feature, following "specialised" runs, did extremely well; and both the Presley offerings, "Flaming Star" and "Wild In The Country," more than earned their keep.

"The Mark" (British), a homosexual melodrama, registered in independent halls, and "Return To Peyton Place" got its hands on some ready cash. All the aforementioned were CinemaScope films. "South Pacific" (Todd-AO), the phenomenal musical, is far into its fourth golden year at the Dominion, Tottenham Court Road, and has also enjoyed many a special run around the country. And, of course, British Movietone News retains its large circulation.

Anglo Amalgamated's individual successes have been slightly less spectacular than those of last year, yet 1961 has definitely been Anglo's biggest. Its winners were "Carry On Regardless," "Raising The Wind," "Payroll," "Dentist On The Job" and "half-top," "The Frightened City." All British!

High standard

The Scotland Yard series has maintained its high standard, but the Edgar Wallace one-hour thrillers are proving so profitable that Anglo may well concentrate on them in the future. The circuits are after the Edgar Wallaces, and no wonder. Anglo's number one double bill was "Goliath And The Dragon" and "The Naked Venus," and its X certificate all-colour British re-issue programme, "Circus Of Horrors" and "Horrors Of The Black Museum," hit the highspots.

Regal put out five British films, headed by "What A Whopper!", starring Adam Faith. It started somewhat leisurely around the London suburbs, but is doing excellent provincial business.

"What A Carve Up!", a thriller burlesque, proved popular with the industrial masses; and "The Hellfire Club," "Fury At Smugglers Bay" and "Treasure Of Monte Cristo," large-scale coloured adventure fare found a ready market.

Also in Regal's set-up were outstanding re-issues "Wuthering Heights," "The Secret Life Of Walter Mitty" and "Guys And Dolls." Keep an eye on "Rocco And His Brothers" (Italian), which had a long concurrency at the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road, London.

Gala has experienced its best year ever. It handled all Columbia's Continental films and no organisation knows more about the tricks of this ticklish trade. "Mein Kampf" (Swedish) played and is playing solo to full houses all over the country. "Two Women" (Italian), the sensational Sophia Loren war film, turned up trumps on a double bill with "The Frightened City" (Anglo Amalgamated-British); "During One Night," an X certificate British film, definitely made its mark; and "The Fruit Is Ripe" (French) was another Gala pippin.

The same goes for "Call Girls Of Rome" (Italian). Gala also has a number of Japanese films, which, to my mind, are technically the equal of the best British and American product, but at the moment they're finding some sales resistance from the public. Give Gala time and it'll overcome this obstacle.

New Realm has been well on the ball and the pictures in its group included two British features, "Girls From Latin Quarter" and "Out Of The Shadow," both securing Circuit deals; "Some Like It Cool" (British) which had a marvellous run at the Cinephone, Oxford Street, and is being eagerly sought after; and two crackerjack German films, "The Girl Rosemarie" and "Madeleine—Telephone 136211."

"The Young Have No Morals" (French) clicked, while "Nudist Memories," a coloured featurette, played second to "Two Women" (Gala-Italian) during its highly profitable run at La Continentale, Tottenham Court Road. New Realm's output is nothing if not catholic.

Grand National was responsible for "The House In Marsh Road," a very good British "second," and "The Third Alibi" (British), which provided effectve contrast to "Breakfast At Tiffany's" (Paramount).

Other films in its catalogue were: "Gargon Terror," and "Man Beast," thrillers, "The Mighty Crusaders," Italian spectacle, and "The Pied Piper of Hamelin," a musical fairy tale, plus durable re-issues.

Butcher's put out four sound British second features, "Rag Doll," "Pit of Darkness" and "Breaking Point," melodramas, and "Trouble With Eve," a comedy. All got circuit releases and "Pit of Darkness" definitely scored in support of "What A Whopper!" (Regal—British). What's more, Butcher's distributed "Ten Tall Men," a saleable re-issue.

Compton scored fluently with "Assassins In The Sun" (South American), which got Essoldo and ABC deals, and "The Captive" (French) and "The Taste Of Love" (French), self-selling Continentals. At the moment, Compton has two "hot" double bills in Town, "The Pavements Of Paris" (French) and "Paris Playgirls" (Swedish), packing the Cameo-Royal, Charing Cross Road; and "Naked As Nature Intended" (British) and "The Call Girl Business" (Franco-Italian), which has just put the Cameo-Moulin, Windmill Street, W.1, on the map—and how!

Compton's American "double bill," "Ghost Of Dragstrip Hollow" and "Missile To The Moon," has done many an independent a good turn.

Miracle's Continental money-spinners were "Love And The Frenchwoman" (French), "Nymphettes" (French) and "Infidelity" (French). "West End Jungle" (British), the frank exposé of London's night life, failed to get a Censor's certificate, but was given the green light in many counties and did a burster. Miracle's gimmick "double bill," "Nudes Of The World" (British) and "House Of Sin" (French), has only just got started, but, by all accounts, there'll be no stopping it.

Hillcrest released "The Cow And I," an amusing French war-time comedy, which secured a circuit booking and "St. Tropez Blues" (Franco-Italian), an off-beat drama which did nicely in the West End. "Purple Noon" (French) played concurrently at the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road, under the title "Plein Soleil," and the dubbed English version has been taken for the Third Circuit.

Archway put out "The Wastrel" (Italian), a film which shared a National release with

continued on page 10

Fifty years ago the CEA was born as—

TEN MEN MET IN ROOM 21

by S. K. LEWIS, president, CEA

AT 2.30 p.m. on May 9, 1912, ten exhibitors met in Room 21 at 17/19 Great Windmill Street, in London, and adopted the first set of rules of the CEA.

The rules were sketchy but the seed was sown and in the years that followed there was increasing interest by exhibitors throughout the country in the affairs of the association.

Ten years later, the membership had passed the 2,000 figure. As the years went by membership continued to grow, and the peak was reached in 1938, when there were well over 4,000 members.

It is fascinating to thumb over the pages of the old CEA minutes books. There is an old saying, "The more things change, the more they remain the same." And one cannot help but be impressed by the extent to which the problems of earlier days are still with us, though perhaps in a different form.

Although, for example, the position today is doubtless better than it has ever been, exhibitor-renter relations were ever a matter of controversy and a resolution was passed in December 1923, "that a letter be sent to the KRS asking for an undertaking by that society to refrain from barring halls in future."

Again, over the years, regular references have appeared in the minutes to the iniquity and unfairness of such items as entertainments tax, PRS fees, etc.

World War I produced its problems. On a number of occasions the General Council discussed the desirability of showing war films. Delegates urged that to see the horrors of war vividly depicted on screens would have the worst possible effect "especially on nervous women and excitable men."

Another problem which has recently received prominence—unruly behaviour in cinemas—seems also to have been with us in some form or other from the start. As early as January 1914 the Executive Committee was discussing the prosecution of patrons who had apparently offended by throwing "electric snuff."

And the fine record of the CEA in helping charitable causes has a long history. Most exhibitors will remember that during World War II considerable sums were raised for the British Red Cross Parcels and other Funds. But how many know that there was a comparable situation in 1914, when the Council agreed to co-operate with the Prince of Wales National Relief Fund, and 8,000 appeal slides were distributed to cinemas.

Arrangements were also then made with the War Office and the Admiralty for free film shows by members for sick and wounded from the various hospitals.

When I was asked to write this article it was suggested that I might refer to some of the great events of the history of the association.

Every member will undoubtedly have his own ideas as to what these great events were. For myself, several items immediately come to mind . . . the introduction of sound and all its consequences . . . the Government decision in 1940 to close all cinemas . . . followed by a Regional Commissioner's stated intention to close cinemas at 6 p.m. each night . . . the Eady Levy . . . the advent of television, and more recently, the final abolition of Entertainments Duty.

Talking film

In 1929 the General Council was very cautious about the "talking film," and even at the end of that year comparatively few cinemas had installed sound equipment. It was estimated that 800 cinemas had been equipped to show sound films, leaving 3,400 showing silent pictures.

The big changeover brought many complications—technical problems of equipment, copyright troubles and, by no means the least important, the terms demanded by the renters.

A campaign then waged against renters' demands for extended playing time for talking films shows how little the essential facts of life in the cinema have changed.

In regard to the Regional Commissioner's decision in 1941 to close cinemas at 6 p.m., this is a matter with which, during my first period of office as president of the association, I was closely concerned.

When I was informed I immediately convened an emergency meeting of the General Council, at which I proposed that if this early closing rule was implemented it would be uneconomic to carry on and every cinema throughout Great Britain should, therefore, close its doors.

The General Council unanimously endorsed this view and it was decided to send a copy of the resolution to the Prime Minister and leading members of the Government.

Within a few days the Government announced that in the interests of public morale, cinemas should be permitted to remain open as long as possible.

Then came the Eady Levy—without which it would have been impossible for British film production to carry on successfully. It enabled the British producer to progress to the point where it is now possible to see British films in almost every country in the world.

Next came television. Although the BBC had been transmitting programmes since before the war, the full impact of the medium was not felt by exhibitors until the start of commercial tv.

The trade joined forces and decided to set up a fund by which the tv rights of British feature films might be acquired. Thus, FIDO was born.

Finally I have referred to the abolition in 1960 of Entertainments Duty. Over several years preceding 1960, substantial reductions had been made in the tax, but, nevertheless, so long as it remained on the Statute Book, there was always a chance of its application in some form or other.

After suffering under the burden of the tax for over 40 years we cannot regard its final abolition as other than a significant event in the history of an association that waged almost continuous and unremitting war upon it.

Although this article looks back, it would not be complete without some reference to the years that are to come. The Fiftieth Anniversary of any association calls not only for a delving into the past but also for a look into the future.

Although, inevitably, membership has passed its peak, I am convinced more than ever of the need for a strong exhibitor association and of the ability of the CEA to fill that role.

It would be a far-seeing exhibitor who could foretell all the problems with which he will be confronted during the next decade—and a crystal ball would become cloudy if asked to foretell the second half-century.

In such changing times therefore exhibitors will be well advised to maintain their support and active interest in the association, thereby helping to continue its great influence and ability to tackle the problems which lie ahead.

THE COMMON MARKET—continued from page 3

even be allowed to operate at a loss with low interest rates. Similarly, it would be equally permissible to allow the screen quota to continue.

Of course, if Britain alone was to ask for the use of this escape clause it might be very difficult to achieve success, but Britain will not be alone. The French and Italian production industries have State aids and want these aids to continue, while Germany, which at one time criticised the French and Italian aid systems, is now embarking on an expanded aid system herself.

We will have allies in our campaign, and it is significant that *Le Film Français*, in its editorial of October 27, 1961, said: "The coming entry into the Common Market of Great Britain (whose producers are certainly not disposed to abandon their very advantageous Eady plan) could result only in confirming the aid to production in France."

This is the heart of the matter. The Rome Treaty does not, as is sometimes suggested, condemn state aids as such, but only state aids which distort competition between member countries. If, therefore, the other members have the same or equivalent systems of aid, competition between the rival industries is not distorted.

When the French system of state aid was reshaped in 1959, the new formulae were obviously designed to continue aid in such a way as to avoid condemnation under the terms of the Rome Treaty. The new Italian film bill seems to have been drafted in a similar spirit.

Now, however, the French Government is having second thoughts, as could be seen from Malraux's important speech in the National Assembly at the end of October, 1961, and the Italian Government has postponed further discussion on its new film Bill.

Both countries have noted the wind of change in Germany, where one of the most powerful film leaders (Horst Von Hartleib) recently said that no national film industry in Europe can survive without Government subventions.

The current situation was well judged by the *Araldo dello Spettacolo* in October, when it argued that the new decisions in France, the new policies in Germany and Britain's probable entry into the Common Market should determine Italy to maintain her own film aid system. Certainly the producers in the Common Market will welcome the strength they will derive from Britain joining the campaign to safeguard state aids.

My own attitude to our future problems is therefore optimistic, provided we do all we can to ensure that when Britain joins the Common Market and takes part in discussions about the future of film policies, our Government fully understands our problems and gives us maximum support.

Even so, I must qualify my optimism to the extent that in five years' time we will undoubtedly be in the midst of major discussions on the whole future of films in this country.

The Films Act, with its screen quota provisions, expires in 1967. So does the Act of 1957 under which both the Fund and the NFFC operate. We will then be debating the future of the film industry at what will be a critical period in the development of the Common Market.

At present the implementation of the Rome Treaty is in the transitional period, which is due to end in 1970 or soon afterwards. At the end of the 1960's, therefore, France, Italy, Germany and Benelux will also be reviewing their film legislations and, if we are members of the Common Market, we shall all be legislating for the future in the light of Common Market obligations, whatever they may be at that date.

This need not be fatal, for the film industry is a special case which deserves and should get special treatment—it is an industry which provides something more than commercial goods. Nevertheless, it will be a time for hard re-thinking and it is not too early for the producers of the Common Market countries to anticipate the problems which lie ahead.

Somehow or other we must work out for submission to our Government's adequate systems of film aid which on the one hand will be in accord with separate national traditions and on the other hand be so comparable in their effects that they do not distort competition within the Common Market Community.

Discussions between producers' organisations (perhaps of an informal nature) should begin in 1962, for we will need to co-operate not merely in mutual self defence, but also in constructive thinking for the future.

BOX-OFFICE SURVEY—continued from page 8

"The Big Bankroll" (Warner-Pathe), "The Queen Of The Tartars" (Italian), an exciting coloured spectacle, "Death Comes From Outer Space" (Franco-Italian), an immensely topical melodrama and "The Accomplices," a saleable dubbed Italian melodrama.

Unifilms has been in business just over 12 months and scored with "Passionate Affair" (French), which had a circuit release, and "La Cucaracha The Bandit" (Mexican). "Nina and Frederick," an immensely popular one-reel coloured musical, and a host of British quota re-issues, too, are in the Unifilms' bag. Its "sleeper" is, of course, "Stork Talk," a sophisticated British Comedy, yet to be unveiled.

Golden Era, the "new boy," has done fine during its first five months' trading and converted "Duel In The Sun," a spectacular re-issue, into cash. It clicked with "double bill" "Herod The Great" (Italian) and "Operation Time Bomb" (Franco-Italian), while its latest, "Wings Of Chance" (Canadian), goes out in support of "In The Doghouse" (Rank—British) almost immediately. Golden Era also distributed top Universal re-issues.

Mondial's winner was unquestionably "L'Avventura" (Franco-Italian). Its "Crossing Of The Rhine" (Franco-German), "Il Grido" (International), "Il Bell' Antonio" (Italian) and "Seven Days . . . Seven Nights" (Franco-Italian), too, have registered. From the same address came World Productions' "The Dam On The Yellow River" (Italian), a dramatic spectacle in colour. It was booked to the Essoldo Circuit and many independent theatres.

Cross-Channel has flogged "The Green Mare's Nest" (French) so successfully that it is still the company's number one release. The gamy opus has become many an exhibitor's "standby." "The Wild And The Wanton" (Franco-Italian) has proved popular, and other useful product includes "The Keepers" (French) and "Pleasures Are Paid For" (Danish).

Contemporary has cleverly rung the changes with "Good Time Girls" (French), "The Savage Eye" (American), "Kanal" (Polish), "Web Of Passion" (French), "Ashes And Diamonds" (Polish), "The Face" (Swedish) and "So Close To Life" (Swedish), and is currently scoring at the Academy, Oxford Street, with "The Connection" (American).

It also has a remarkable coloured geological documentary in "Volcano," which may well receive a circuit booking.

Curzon came across with "The Virgin Spring" (Swedish), the Ingmar Bergman epic, which had a phenomenal run at the Curzon Cinema, supported by BLC's "Ballad of a Soldier" (Russian), and is now clicking under its own steam in specialised spots. "Black Orpheus" (Franco-Italian) remains the Curzon perennial. There is always a steady demand for this unique film.

Well, 1961 may not have been exactly a bumper year, but even so it was a great one for British pictures. "The Guns of Navarone," "Swiss Family Robinson" and "Saturday Night and Sunday Morning" were giants, while out of the 27 other substantial money-makers, 17 were British! There were, naturally, many useful British pictures in addition to these, including second features, headed by the Edgar Wallace series, and innocuous nudist films, which packed independent halls.

In fact, without British product more theatres would have closed—or gone completely over to Bingo.

By the way, I've seen all the films shown so far during 1961 and the thrill I got out of the good ones more than compensated for the punishment I took from the bad.

I haven't named any promising new actor or actress for the simple reason that whenever I do they seem to fade. Stardom obviously can't be reached by one lucky role.

As for the colour and the wide screen, they frequently helped to make good films even more attractive, but couldn't conceal defects in a weak script, slipshod direction or indifferent acting.

What are the prospects for 1962? Definitely rosy. I spoke to many producers and distributors before dashing into print and all are supremely optimistic of the future. Here's confidently wishing everybody connected with our industry a Merry Christmas and a Prosperous New Year.

ZYZZOGETON-

*The **last word** in the English Dictionary*

ANGLO-

*The **last word** in Box-Office Entertainment for 1962*

TWICE ROUND THE DAFFODILS • **CROOKS ANONYMOUS**
SHE'LL HAVE TO GO • **THE PIT AND THE PENDULUM**
NIGHT OF THE EAGLE • **A KIND OF LOVING** • **BILLY LIAR**
THE SURVIVAL MAN • **CARRY ON CRUISING** • **THE PATRIOTS**
THE IRON MAIDEN • **SECOND OPINION** • **SEVEN KEYS**
STEADY BOYS STEADY • *and continuing the famous* **EDGAR WALLACE** *thrillers*

ANGLO AMALGAMATED FILM DISTRIBUTORS LIMITED

113-117 Wardour Street London W1

THE COMMON MARKET—continued from page 3

even be allowed to operate at a loss with low interest rates. Similarly, it would be equally permissible to allow the screen quota to continue.

Of course, if Britain alone was to ask for the use of this escape clause it might be very difficult to achieve success, but Britain will not be alone. The French and Italian production industries have State aids and want these aids to continue, while Germany, which at one time criticised the French and Italian aid systems, is now embarking on an expanded aid system herself.

We will have allies in our campaign, and it is significant that *Le Film Français*, in its editorial of October 27, 1961, said: "The coming entry into the Common Market of Great Britain (whose producers are certainly not disposed to abandon their very advantageous Eady plan) could result only in confirming the aid to production in France."

This is the heart of the matter. The Rome Treaty does not, as is sometimes suggested, condemn state aids as such, but only state aids which distort competition between member countries. If, therefore, the other members have the same or equivalent systems of aid, competition between the rival industries is not distorted.

When the French system of state aid was reshaped in 1959, the new formulae were obviously designed to continue aid in such a way as to avoid condemnation under the terms of the Rome Treaty. The new Italian film bill seems to have been drafted in a similar spirit.

Now, however, the French Government is having second thoughts, as could be seen from Malraux's important speech in the National Assembly at the end of October, 1961, and the Italian Government has postponed further discussion on its new film Bill.

Both countries have noted the wind of change in Germany, where one of the most powerful film leaders (Horst Von Hartleib) recently said that no national film industry in Europe can survive without Government subventions.

The current situation was well judged by the *Araldo dello Spettacolo* in October, when it argued that the new decisions in France, the new policies in Germany and Britain's probable entry into the Common Market should determine Italy to maintain her own film aid system. Certainly the producers in the Common Market will welcome the strength they will derive from Britain joining the campaign to safeguard state aids.

My own attitude to our future problems is therefore optimistic, provided we do all we can to ensure that when Britain joins the Common Market and takes part in discussions about the future of film policies, our Government fully understands our problems and gives us maximum support.

Even so, I must qualify my optimism to the extent that in five years' time we will undoubtedly be in the midst of major discussions on the whole future of films in this country.

The Films Act, with its screen quota provisions, expires in 1967. So does the Act of 1957 under which both the Fund and the NFFC operate. We will then be debating the future of the film industry at what will be a critical period in the development of the Common Market.

At present the implementation of the Rome Treaty is in the transitional period, which is due to end in 1970 or soon afterwards. At the end of the 1960's, therefore, France, Italy, Germany and Benelux will also be reviewing their film legislations and, if we are members of the Common Market, we shall all be legislating for the future in the light of Common Market obligations, whatever they may be at that date.

This need not be fatal, for the film industry is a special case which deserves and should get special treatment—it is an industry which provides something more than commercial goods. Nevertheless, it will be a time for hard re-thinking and it is not too early for the producers of the Common Market countries to anticipate the problems which lie ahead.

Somehow or other we must work out for submission to our Government's adequate systems of film aid which on the one hand will be in accord with separate national traditions and on the other hand be so comparable in their effects that they do not distort competition within the Common Market Community.

Discussions between producers' organisations (perhaps of an informal nature) should begin in 1962, for we will need to co-operate not merely in mutual self defence, but also in constructive thinking for the future.

BOX-OFFICE SURVEY—continued from page 8

"The Big Bankroll" (Warner-Pathe), "The Queen Of The Tartars" (Italian), an exciting coloured spectacle, 'Death Comes From Outer Space" (Franco-Italian), an immensely topical melodrama and "The Accomplices," a saleable dubbed Italian melodrama.

Unifilms has been in business just over 12 months and scored with "Passionate Affair" (French), which had a circuit release, and "La Cucaracha The Bandit" (Mexican). "Nina and Frederick," an immensely popular one-reel coloured musical, and a host of British quota re-issues, too, are in the Unifilms' bag. Its "sleeper" is, of course, "Stork Talk," a sophisticated British Comedy, yet to be unveiled.

Golden Era, the "new boy," has done fine during its first five months' trading and converted "Duel In The Sun," a spectacular re-issue, into cash. It clicked with "double bill" "Herod The Great" (Italian) and "Operation Time Bomb" (Franco-Italian), while its latest, "Wings Of Chance" (Canadian), goes out in support of "In The Doghouse" (Rank—British) almost immediately. Golden Era also distributed top Universal re-issues.

Mondial's winner was unquestionably "L'Avventura" (Franco-Italian). Its "Crossing Of The Rhine" (Franco-German), "Il Grido" (International), "Il Bell' Antonio" (Italian) and "Seven Days . . . Seven Nights" (Franco-Italian), too, have registered. From the same address came World Productions' "The Dam On The Yellow River" (Italian), a dramatic spectacle in colour. It was booked to the Essoldo Circuit and many independent theatres.

Cross-Channel has flogged "The Green Mare's Nest" (French) so successfully that it is still the company's number one release. The gamy opus has become many an exhibitor's "standby." "The Wild And The Wanton" (Franco-Italian) has proved popular, and other useful product includes "The Keepers" (French) and "Pleasures Are Paid For" (Danish).

Contemporary has cleverly rung the changes with "Good Time Girls" (French), "The Savage Eye" (American), "Kanal" (Polish), "Web Of Passion" (French), "Ashes And Diamonds" (Polish), "The Face" (Swedish) and "So Close To Life" (Swedish), and is currently scoring at the Academy, Oxford Street, with "The Connection" (American).

It also has a remarkable coloured geological documentary in "Volcano," which may well receive a circuit booking.

Curzon came across with "The Virgin Spring" (Swedish), the Ingmar Bergman epic, which had a phenomenal run at the Curzon Cinema, supported by BLC's "Ballad of a Soldier" (Russian), and is now clicking under its own steam in specialised spots. "Black Orpheus" (Franco-Italian) remains the Curzon perennial. There is always a steady demand for this unique film.

Well, 1961 may not have been exactly a bumper year, but even so it was a great one for British pictures. "The Guns of Navarone," "Swiss Family Robinson" and "Saturday Night and Sunday Morning" were giants, while out of the 27 other substantial money-makers, 17 were British! There were, naturally, many useful British pictures in addition to these, including second features, headed by the Edgar Wallace series, and innocuous nudist films, which packed independent halls.

In fact, without British product more theatres would have closed—or gone completely over to Bingo.

By the way, I've seen all the films shown so far during 1961 and the thrill I got out of the good ones more than compensated for the punishment I took from the bad.

I haven't named any promising new actor or actress for the simple reason that whenever I do they seem to fade. Stardom obviously can't be reached by one lucky role.

As for the colour and the wide screen, they frequently helped to make good films even more attractive, but couldn't conceal defects in a weak script, slipshod direction or indifferent acting.

What are the prospects for 1962? Definitely rosy. I spoke to many producers and distributors before dashing into print and all are supremely optimistic of the future. Here's confidently wishing everybody connected with our industry a Merry Christmas and a Prosperous New Year.

ZYZZOGETON-

*The **last word** in the English Dictionary*

ANGLO-

*The **last word** in Box-Office Entertainment for 1962*

TWICE ROUND THE DAFFODILS • **CROOKS ANONYMOUS**
SHE'LL HAVE TO GO • **THE PIT AND THE PENDULUM**
NIGHT OF THE EAGLE • **A KIND OF LOVING** • **BILLY LIAR**
THE SURVIVAL MAN • **CARRY ON CRUISING** • **THE PATRIOTS**
THE IRON MAIDEN • **SECOND OPINION** • **SEVEN KEYS**
STEADY BOYS STEADY • *and continuing the famous* **EDGAR WALLACE** *thrillers*

ANGLO AMALGAMATED FILM DISTRIBUTORS LIMITED

113-117 Wardour Street London W1

'KINE.' GUIDE TO RENTERS' 1962 PROGRAMMES

This company-by-company survey of product gives the titles scheduled for release in the coming 12 months. Total: 556 British: 139 American: 241 Others: 176

Anglo Amalgamated

British: 20 American: 11 Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Twice Round the Daffodils	Britain	Juliet Mills, Donald Sinden, Donald Houston, Kenneth Williams, Ronald Lewis	Comedy	Standard	B. and W.
A Kind of Loving	Britain	Alan Bates, June Ritchie, Thora Hird	Drama	Standard	B. and W.
Night of the Eagle	Britain	Janet Blair, Peter Wyngarde, Margaret Johnston	Drama	Standard	B. and W.
She'll Have To Go	Britain	Bob Monkhouse, Alfred Marks, Hattie Jacques, Anna Karina	Comedy	Standard	B. and W.
Crooks Anonymous	Britain	Leslie Phillips, Stanley Baxter, Wilfrid Hyde White, James Robertson Justice, Michael Medwin	Comedy	Standard	B. and W.
Carry on Cruising	Britain	——	Comedy	Standard	Eastman Color
The Survival Man	Britain	——	Drama	Standard	B. and W.
The Iron Maiden	Britain	——	Comedy	Standard	Colour
Second Opinion	Britain	——	Suspense	Standard	B. and W.
Steady Boys Steady	Britain	——	Comedy	Standard	B. and W.
Billy Liar	Britain	——	Comedy	Standard	B. and W.
The Patriots	Britain	——	Drama	—	——
Seven Keys	Britain	Jeannie Carson, Alan Dobie	Drama	Standard	B. and W.
Clue of the Silver Key	Britain	Bernard Lee, Lyndon Brook	Edgar Wallace thriller	Standard	B. and W.
The Sinister Man	Britain	John Bentley, Patrick Allen	Edgar Wallace thriller	Standard	B. and W.
Never Back Losers	Britain	Jack Hedley, Patrick Magee	Edgar Wallace thriller	Standard	B. and W.
Candidate for Murder	Britain	Michael Gough, Erika Remberg, Hans Borsody, John Justin	Edgar Wallace thriller	Standard	B. and W.
Backfire	Britain	Alfred Burke, Zena Walker	Edgar Wallace thriller	Standard	B. and W.
Flat Two	Britain	John Le Mesurier, Jack Watling	Edgar Wallace thriller	Standard	B. and W.
The Share Out	Britain	Bernard Lee, Moira Redmond	Edgar Wallace thriller	Standard	B. and W.
Novak the Rebel	America	Jack Palance, Millie Vitale, Guy Rolfe, Richard Wyler	Adventure Spectacle	Standard	Technicolor
Harlem Jazz Festival	America	Nat "King" Cole, Count Basie and his band, Sarah Vaughan, Lionel Hampton and his Orchestra, Dinah Washington	Jazz Musical	Standard	B. and W.
The Pit and the Pendulum	America	Vincent Price, John Kerr, Barbara Steele	Horror drama	Panavision	Technicolor
Beyond the Time Barrier	America	Robert Clarke, Darlene Tompkins	Space drama	Standard	B. and W.
Alakazam the Great	America	Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang, Sterling Holloway	Comedy	Standard	Technicolor
Atlantic Attack	America	Broderick Crawford	War adventure	CinemaScope	Colour
The Haunted Palace	America	——	——	——	——
Reptilicus	America	——	Spectacle adventure	——	——
Guns of the Black Witch	America	Don Megowan, Anna Daniell, Silvanna Pampanini	Spectacle adventure	Standard	Eastman Color
Journey to the Seventh Planet	America	John Agar, Greta Thyssen	Space drama	——	——
Journey to the Lost City	America	Debra Paget, Paul Christian	Spectacle adventure	Wide screen	Colour

THE PRE-EMINENT 70 M.M. PROCESS IS

TECHNICOLOR LIMITED, BATH ROAD, HARMONDSWORTH, WEST DRAYTON, MIDDX. SKYPORT 5432

SALA

1961 FOR BOX-OFFICE WINNERS...

★ TWO WOMEN

★ Kapo

★ IL GENERALE DELLA ROVERE

★ Mein Kampf

SALA

ONE-UP GROWS GREATER...

★ *Les Liaisons Dangereuse*

1962

★ WOMAN IN THE WINDOW

★ HUNGRY for LOVE

★ *UNEXPECTED*

★ Le BARON de L'Ecluse

ALL *FROM THE COMPANY WITH THE SHOWMANSHIP FORMULA!*

Archway

British : nil American : nil Others : 3

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Great Barrier Reef	Italy with Australian location	——	Documentary	CinemaScope	Technicolor
I Reali Di Francia	Italo-French Co-production	International cast	Drama	CinemaScope	Technicolor
The Son of the Red Pirate	Italy (Dubbed in England)	Lex Barker, Sylvia Lopez	Pirate Action/Drama	CinemaScope	Technicolor

Bargate

British : nil American : nil Others : 4

Young Love	Finland	Peter Weckstrom, Tea Ista, Eila Peitsalo	Sex drama—English dialogue	Normal and Small Wide-screen	B. and W.
L'Affaire D'Une Nuit (It Happened All Night)	France	Pascale Petit, Roger Hanin	Sex comedy drama	Wide screen	B. and W.
The Hungry Stones	India	Dilip Roy Aho, Arundheti Mukerji	Drama	Normal	B. and W.
Winter Fantasy	Russia	All Star Cast	Ice ballet	Wide screen	Sovexcolour

BLC

British : 47 American : 40 Others : 20

Advise and Consent (Columbia) Otto Preminger produced	America	Henry Fonda, Charles Laughton, Don Murray, Peter Lawford, Walter Pidgeon, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, Paul Ford, Gene Tierney, Edward Andrews, Mort Sahl, George Grizzard, Inga Swenson, Paul McGrath, Will Geer	Drama	Panavision	B. and W.
Ambush in Leopard Street (Columbia) Bill and Michael Luckwell	Britain	James Kenny, Michael Brennan	Crime thriller	——	B. and W.
The Animal in Me Martin Melcher	America	Doris Day	Romantic comedy-drama	——	——
Ballad of the Running Man (Columbia) Sir Carol Reed	Britain	——	——	——	——
Barabbas (Columbia) Dino De Laurentiis	Italy	Anthony Quinn, Silvana Mangano, Jack Palance, Vittorio Gassman, Ernest Borgnine, Valentina Cortese, Katy Jurado	Biblical	Technirama	Technicolor
Behind the Great Wall (British Lion) Leonard Bonzi	Italy	——	Documentary	Totalscope	Colour
The Best of Enemies (Columbia) Dino De Laurentiis	Italy	David Niven, Alberto Sordi, Michael Wilding, Harry Andrews, Amedeo Nazzari	Comedy-drama	Technirama	Technicolor
Bye, Bye Birdie (Columbia) Fred Kohlmar	America	——	Musical comedy-drama	——	——
Battle in Outer Space (Columbia)	Japan	Ryo Ikebe, Kyoko Anzai, Leonard Stanford, Harold Conway, George Whyman, Elise Richter	Science fiction drama	Tohoscope	Eastman Color
A Change of Heart (Br. Lion-Bryanston) Monja Danischewsky	Britain	George Chakiris, Janette Scott, Alfred Lynch, Jackie Lane	Romantic comedy	Wide screen	B. and W.
Canaris (British Lion) Emile J. Lustig	Germany	Adrian Hoven, O. E. Hase, Barbara Rutting	Drama	Wide screen	B. and W.
Constantine The Great (British Lion)	Italy	——	——	Wide screen	Colour
The Cardinal (Columbia) Otto Preminger	America	——	Drama	——	——
Congo Vivo (Columbia) Dino De Laurentiis	Italy	Jean Seberg, Gabriel Ferzetti, Bachir Toure	Drama	——	B. and W.
Cash on Demand (Columbia) Hammer	Britain	Peter Cushing, Andre Morell	Crime thriller	——	B. and W.
The Diamond Bikini (Columbia) George Sidney	America	——	Comedy	——	——
The Damned (Columbia) Hammer	Britain	Macdonald Carey, Shirley Anne Field, Alexander Knox, Viveca Lindfors	Drama	——	B. and W.
Down Among the Dead Men (Br.-Lion-Pax)	Britain	——	——	——	B. and W.
The Devil's Agent (British Lion)	Britain	Peter Van Eyck, Marianne Koch, Macdonald Carey, Peter Cushing, Christopher Lee, Marius Goring, Helen Cherry, Billie Whitelaw, David Knight, Albert Lieven	Drama	Wide screen	B. and W.
The Day the Earth Caught Fire (Br. Lion-Pax) Val Guest	Britain	Janet Munro, Leo McKern, Edward Judd	Drama	Dyaliscope	B. and W.
The Devil's Daffodil (Br.-Lion-Britannia) Steven Pallos and Don Taylor	Britain	Albert Lieven Marius Goring, Christopher Lee	Crime thriller	Wide screen	B. and W.
Diamond Head (Columbia) Jerry Bresler	America	——	Drama	——	——
Design for Loving (Columbia)	Britain	June Thurburn, Pete Murray	Drama-comedy	——	B. and W.
Enter Inspector Duval (Columbia) Bill and Michael Luckwell	Britain	Anton Diffring, Diane Hart, Mark Singleton, Yvonne Buckingham	Crime thriller	——	B. and W.
Everything's Ducky (Columbia) Red Doff	America	Mickey Rooney, Jackie Cooper, Buddy Hackett, Joanie Sommers	Comedy	——	B. and W.
Ex-Wife (Columbia) Martin Melcher	America	Doris Day	Comedy	——	——
Experiment in Terror (Columbia) Blake Edwards	America	Glenn Ford, Lee Remick	Crime drama	——	B. and W.
Five Finger Exercise (Columbia) Frederick Brisson	America	Rosalind Russell, Jack Hawkins, Maximilian Schell, Richard Beymer, Annette Gorman	Domestic drama	——	B. and W.
Fair Game (Columbia) Charles Feldman	America	William Holden	Drama	——	——

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
First Man On The Moon (Columbia) ... Charles H. Schneer	Britain ...	——	Science fiction drama ...	SuperDynamation ...	Colour
For The Love Of Sheila (B. Lion-Bryanston) Harold Orton	Britain ...	Rachel Roberts	Drama	Wide screen	B. and W.
Mrs. Gibbon's Boys (British Lion) ... Henry Halstead	Britain ...	Kathleen Harrison, Lionel Jeffries, guest star Diana Dors	Drama	Wide screen	B. and W.
The Great Sebastians (Columbia) ... ... A. Hoffe	America ...	Judy Holliday	Drama	——	——
Gidget Goes Hawaiian (Columbia) ... ... Jerry Bresler	America ...	James Darren, Michael Callan, Deborah Walley, Vicki Trickett ...	Comedy with music ...	CinemaScope	Technicolor
The Golden Ass (Columbia) ... ... Charles H. Schneer	Britain ...	——	——	SuperDynamation ...	Colour
The Great Jewel Robbery (Columbia) ... Sam Spiegel	Britain ...	Jack Lemmon	Comedy drama	——	——
Heavens Above (British Lion) ... ... The Boultings	Britain ...	Peter Sellers	Comedy	Wide screen	B. and W.
Hands Of Orlac (B. Lion-Britannia) ... Steven Pallos	Britain ...	Mel Ferrer, Lucile Saint Simon, Dany Carrel	Psychological drama ...	Wide screen	B. and W.
H.M.S. Defiant (Columbia) ... ... John Brabourne	Britain ...	Alec Guinness, Dirk Bogarde, Anthony Quayle	Naval period drama ...	CinemaScope	Technicolor
Hi Diddle Diddle (Columbia) ... ... Jud Kinberg and John Kohn	Britain ...	——	Comedy	——	——
Hoodlum Priest	America ...	Laurence Harvey	Drama	——	——
House Of Many Rooms (Columbia) ... Philip Barry, Jr.	America ...	——	Drama	——	——
The Inferno (Columbia) ... ... Robert Cohn	America ...	Cliff Robertson, Michael Callan, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm	Drama	——	B. and W.
It's Trad, Dad (Columbia) ... ... Dick Lester	Britain ...	Helen Shapiro, Acker Bilk, Chris Barber, Kenny Ball, Terry Lightfoot, Bob Wallis, Mick Mulligan, George Melly, Clinton Ford, Ottilie Patterson, The Temperance 7, Craig Douglas	Musical	——	B. and W.
I Love, You Love (Columbia) ... ... Dino De Laurentiis	Italy	——	Comedy	Ultrascope	Eastman Color
Jason And The Golden Fleece (Columbia) Charles H. Schneer	Italy	Todd Armstrong, Nancy Kovack, Gary Raymond, Laurence Naismith, Nigel Green, John Cairney, John Crawford	Adventure	SuperDynamation ...	Technicolor
Lawrence of Arabia (Columbia) ... ... Sam Spiegel and David Lean	Britain ...	Alec Guinness, Anthony Quinn, Anthony Quayle, Peter O'Toole	Biographical drama ...	Panavision 70	Technicolor
Love is When You Make It (British Lion) Paul de Roubaix	France... ...	Jean Claude, Brialy, Francoise Brion, Jacques Doniol-Valcroze	Comedy drama	——	B. and W.
Lilsia (British Lion) ... ... Vahtang Vronsky and Vasil Lapounknysh	Russia ...	Vevgenia Yeabova, Robert Vizirenko-Klyavin	Dance film	——	Colour
The Loneliness of the Long Distance Runner (British Lion-Bryanston) Tony Richardson	Britain ...	Tom Courtenay	Drama	——	B. and W.
The Last Frontier (Columbia) ... ... Martin Ritt	America ...	Paul Newman	Western	——	——
The Man from the Diners Club (Columbia) William Bloom	America ...	——	Drama	——	——
Man Running ... ... Stanley Donen	Britain ...	Melina Mercouri	Drama	——	——
The Most Dangerous Man Alive (Columbia) Benedict Bogeaus	America ...	Ron Randell, Debra Paget, Elaine Stewart	Science fiction drama ...	——	B. and W.
Mysterious Island (Columbia) ... ... Charles H. Schneer	Britain ...	Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Herbert Lom	Science fiction from the Jules Verne classic	SuperDynamation ...	Technicolor
Mothers and Daughters (Columbia) ... Milton Sperling	America ...	——	——	——	——
The Maniacs (Columbia) ... ... Hammer	Britain ...	——	Suspense thriller	——	——
Mr. Sardonicus (Columbia) ... ... William Castle	America ...	Oscar Homolka, Ronald Lewis, Audrey Dalton, Guy Rolfe	Suspense thriller	——	B. and W.
Mothra (Columbia)	Japan	——	Drama	Toloscope	Eastman Color
The Notorious Landlady (Columbia) ... Fred Kohlmar	America ...	Kim Novak, Jack Lemmon, Fred Astaire, Lionel Jeffries	Comedy drama	——	B. and W.
Only Two Can Play (British Lion) ... ... Leslie Gilliat	Britain ...	Peter Sellers, Mai Zetterling, Virginia Maskell, guest star Richard Attenborough	Comedy	Wide screen	B. and W.
Outlaws of Duke County (Columbia) ...	America ...	——	Western	——	——
The Old Dark House (Columbia) ... ... Hammer-Castle	Britain ...	——	Thriller	——	——
The Other Side of the Coin (Columbia) ... Otto Preminger	America ...	——	Drama	——	——
Operation Snatch (Columbia)	Britain ...	John Hewer, Anton Rodgers, Susan Stephen	Comedy	——	B. and W.
Price of Arms (Br. Lion-Bryanston) ... George Maynard	Britain ...	Stanley Baker	Crime thriller	Wide screen	B. and W.
Playboy of the Western World (Br. Lion) Michael Killanin and Brendan Smith	Britain ...	Siobhan McKenna, Gary Raymond, Elspeth March, Liam Redmond, Nial McGinnis	Drama	Wide screen	Eastman Color
The Pirates of Blood River (Columbia) ... Hammer	Britain ...	Kerwin Mathews, Glenn Corbett, Christopher Lee, Maria Landi	Adventure	Megascope	Technicolor
The Pursuers (Columbia)	Britain ...	Cyril Shaps, Francis Matthews, Susan Denny	Drama	——	B. and W.
Quatermass and the Pit (Columbia) ... Hammer	Britain ...	——	Thriller	——	——
Queen of the Pirates (Columbia)	Italy	Gianna Maria Canale, Massimo Serato, Scilla Gabel, Livio Lorenzon	Adventure drama	Supercinescope	Technicolor
The Quare Fellow (Br. Lion-Bryanston) Anthony Havelock-Allan	Britain ...	Patrick McGoohan, Sylvia Syms ...	Drama	Wide screen	B. and W.
The Reluctant Saint (Columbia) ... ... Edward Dmytryk	Italy	Maximilian Schell, Lea Padovani, Ricardo Montalban, Akim Tamiroff, Luciana Paluzzi, Mark Damon, Harold Goldblatt	Comedy drama	——	B. and W.
Romeo, Juliet and the Darkness (British Lion)	Czechoslovakia	Ivan Mistrik, Dana Smutna ...	Drama	——	B. and W.
Reach for Glory (Columbia)... ... ... Jud Kinberg and John Kohn	Britain ...	Harry Andrews, Kay Walsh, Michael Anderson, Jr., Oliver Grimm Martin Tomlinson	Drama	——	B. and W.
Rose Like a Dove (Columbia) ... ... Martin Melcher	America ...	Doris Day	Comedy with music ...	——	——
Requiem for a Heavyweight (Columbia) ... David Susskind	America ...	Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris	Drama	——	B. and W

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Ruffians (Columbia) ... ... Hammer	Britain ...	——	Drama	——	B. and W.
Sleep Long My Love (Br. Lion-Britannia) Val Guest	Britain ...	——	——	——	——
Seryozha (British Lion)	Russia ...	Sergei Bondarchuk, Irina Skobtseva, Borya Barkhatov	Drama	——	B. and W.
Sammy Going South (Br.-Lion-Bryanston-Seven Arts) Hal Mason	Britain ...	——	Drama	Wide screen	Colour
Smile of a Woman (Columbia) ... ... P. Waxman and M. Gordon	America ...	——	Drama	——	——
Sail a Crooked Ship (Columbia) ... . Philip Barry, Jr. ...	America ...	Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs	Comedy	——	B. and W.
Senelita (Columbia) ... ... Moris Ergas	Italy	Anthony Franciosa, Claudia Cardinale, Betsy Blair, Philippe Leroy	Drama	——	B. and W.
13 West Street (Columbia) ... ... Ladd Enterprises	America ...	Alan Ladd, Rod Steiger, Michael Callan, Dolores Dorn	Suspense drama	——	B. and W.
Twist Around the Clock (Columbia) ... Sam Katzman	America ...	Chubby Checker, Dion, Clay Cole and The Marcels, Vicki Spencer guest star. John Cronin, Alvy Moore, Mary Mitchell, Maura McGiveney	Musical	——	B. and W.
The Three Stooges Meet Hercules (Columbia) Norman Maurer	——	The Three Stooges, Vicki Trickett, Quinn Redeker	Comedy	——	B. and W.
Try, Try Again (Columbia) ... ... Robert Cohn	America ...	Jack Lemmon, Debbie Reynolds ...	Comedy	——	——
That Hill Girl (Columbia) ... ... Fred Kohlmar	America ...	——	Drama	——	——
Fatal Charm (Columbia) ... ... Stanley Donen	Britain ...	——	Comedy drama	——	——
The Tramp (British Lion)	Britain ...	Jean Gabin	Drama	——	B. and W.
Tom Jones (B. Lion-Bryanston-Seven Arts) Tony Richardson	Britain ...	Albert Finney	Drama	Wide screen	Colour
Two Living One Dead (British Lion) ... Teddy Baird	Britain ...	Virginia McKenna, Bill Travers, Patrick McGoohan	Drama	Wide screen	B. and W.
Underwater City (Columbia) ... ... Alex Gordon	America ...	William Lundigan, Julie Adams ...	Science fiction drama ...	Fantascope	Technicolor
Underworld, U.S.A. (Columbia) ... ... Sam Fuller	America ...	Cliff Robertson, Dolores Dorn ...	Crime drama	——	B. and W.
The Victors ... ... Carl Foreman	Britain ...	——	Drama	——	——
La Verite (The Truth) ... ... Raoul J. Levy	France... ...	Brigitte Bardot, Charles Vanel, Louis Seigner, Marie Jose Nat, Sami Frey, Paul Meurisse	Drama	——	B. and W.
Valley Of The Dragons (Columbia) ... Alfred Zimbalist	America ...	Cesare Danova, Sean McClory, Joan Staley	Science fiction from the Jules Verne classic	Monstascope	B. and W.
Wolf Pack (B. Lion-Britannia) ... ... Bertram Ostrer	Britain ...	——	——	——	——
The War Lover (Columbia-British) ... Arthur Hornblow	Britain	Steve McQueen, Robert Wagner, Shirley Anne Field	Romantic war drama ...	——	B. and W.
Walk On The Wild Side (Columbia) ... Charles Feldman	America ...	Laurence Harvey, Capucine, Jane Fonda, Anne Baxter, Barbara Stanwyck	Drama	——	B. and W.
The Warm Peninsula (Columbia) ... Robert Cohn	America ...	——	Drama	——	——
The Warrior Empress (Columbia) ... ... Gianni Hecht Lucari	Italy	Kerwin Mathews, Tina Louise ...	Adventure drama	CinemaScope	Technicolor
Zotz (Columbia) ... ... William Castle	America ...	Don Poston, Jim Backus	Suspense drama	——	——
RE-RELEASES					
On The Waterfront (Columbia) ... ... Sam Spiegel	America ...	Marlon Brando, Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning, Eva Marie Saint	Drama	——	B. and W.
The Jolson Story (Columbia) ... ... Sidney Skolsky	America ...	Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin	Musical biography... ...	——	Technicolor

Compton

British : 1 American : 3 Others : 12

The Captive	France...	...	Catherine Sola, Michel Subor	...	Drama	Standard	B. and W.	
A Taste Of Love	France...	...	Jean Seberg, Micheline Presle	...	Drama	Standard	B. and W.	
The Adventures Of Remi	France...	...	Pierre Brasseur, Paulette Dubot	...	Children's drama	Standard	Eastman Color	
Assassins In The Sun	Brasil ...	...	Arturo De Cordova, Tonia Carrero		Drama	Standard	B. and W.	
The Man Who Watched Trains Go By ...	Britain	...	Claude Rains, Marta Toren	...	Drama	Standard	Technicolor	
The Tower Of Lust	Italy ...	...	Silvana Pampanini, Pierre Brasseur		Thriller	Standard	Gevacolor	
Girls Of Spider Island	America	...	——		Drama	Standard	——	
Paris Playgirls	Sweden	...	Anita Lindoff, Ulla Blomstrand	...	Sex-Thriller	Standard	B. and W.	
Pavements Of Paris	France...	...	Danielle Gaubert		Sex-Drama	Standard	B. and W.	
The Call Girl Business	Italy ...	...	Anita Ekberg, Renato Rascel	...	Sex-Comedy-Thriller ...	Standard	B. and W.	
The Ghost Of Dragstrip Hollow	America	...	Jody Fair, The Hot Rod Gang	...	Comedy	Standard	B. and W.	
Missile To The Moon...	America	...	Richard Travis, Cathy Downs	...	Thriller	Standard	B. and W.	
The Damned And The Daring	France...	...	Jean Babilee, Pascale Roberts	...	Drama	Standard	B. and W.	
Blonde For Danger	France	...	Mylene Demongeot		Drama	Standard	B. and W.	
Mam'selle Striptease	France...	...	Brigitte Bardot		Sex-thriller	Standard	B. and W.	
Lola	France...	...	Anouk Aimee, Marc Michel	...	Drama	CinemaScope	B. and W.	

Compton-Cameo

British : 1 American : nil Others : 3

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Naked As Nature Intended	Britain	Pamela Green	Nudist	Wide screen	Eastman Color
Last Year In Marienbad	France	Delphine Seyrig, Giorgid Albertazzi	Drama	Wide screen	B. and W.
A Day Of Sin	Italy	Jean Sorrel, Rik Battalia, Lea Massari	Thriller	Wide screen	B. and W.
Fires On The Plain	Japan	Directed by Kon Ichikawa	Drama	Wide screen	B. and W.

Contemporary

British : nil American : 1 Others : 24

The Connection	America	Warren Finnerty, Garry Goodrow	Drama	Standard	B. and W.
Web of Passion (A Double Tour)	France	Antonella Lualdi, Jean-Paul Belmondo	Drama	Wide screen	Eastman Color
Lady With A Dog	Russia	Ya Savina, Alexei Batalov	Drama	Standard	B. and W.
Playing At Love (Les Jeux de l'Amour)	France	Genevieve Cluny, Jean-Pierre Cassel	Comedy	Standard	B. and W.
Volcano	France	Documentary	Documentary	Standard	Eastman Color
Ugetsu	Japan	Machiko Kyo, Masayuki Mori	Drama	Standard	B. and W.
Les Bonnes Femmes (Good Time Girls)	France	Bernadette Lafont, Lucile Saint-Simon	Drama	Standard	B. and W.
La Regle du Jeu (Rules of the Game)	France	Marcel Dalio, Nora Gregor	Drama	Standard	B. and W.
Eroica	Poland	Edward Dziewonski, Josef Nowak	Drama	Standard	B. and W.
Hidden Fortress	Japan	Toshiro Mifune, Misa Uehara	Drama	CinemaScope	B. and W.
The Story of Private Pooley	Anglo-German	Garfield Morgan, John Rees	Drama	Standard	B. and W.
The Wheelchair	Spain	Jose Isbert, Pedro Porcel	Drama	Standard	B. and W.
Los Golfos (The Hooligans)	Spain	Manuel Zarzo, Luis Marin	Drama	Standard	B. and W.
So Close To Life	Sweden	Ingrid Thulin, Eva Dahlbeck	Drama	Standard	B. and W.
The Music Room (Jahlsagar)	India	——	Comedy	Standard	B. and W.
World of Apu	India	Soumitra Chatterjee, Sarmila Tagore	Drama	Standard	B. and W.
Cinderella	Russia	Bolshoi Theatre, Raisa Struchkova	Ballet	Standard	Sovcolor
Last Day of Summer	Poland	Jan Machilski, Irena Laskowski	Drama	Standard	B. and W.
Day Shall Dawn	Pakistan	Amateurs	Drama	Standard	B. and W.
The White Bear	Poland	Gustav Holoubek, Stanislaw Milski	Drama	Standard	B. and W.
The Idiot	Russia	Y. Yakovliev, J. Borisova	Drama	Standard	Sovcolor
Eugene Onegin	Russia	Ariadna Shengelaya, Vadim Medvedev	Opera	Standard	Sovcolor
Stars	Bulgaria-Germany	Sasha Krusharska, Jurgen Frohlep	Drama	Standard	B. and W.
RE-RELEASES					
Zero de Conduite	France	Jean Daste, Gerard de Bedarieux	Comedy	Standard	B. and W.
L'Atalante	France	Dita Parlo, Michel Simon	Drama	Standard	B. and W.

Curzon

British : nil American : nil Others : 29

Monsieur Vincent	France	Pierre Fresnay, Aime Clariond	Drama	Standard	B. and W.
Adorable Creatures	France	Daniel Gelin, Martine Carol, Danielle Darrieux	Comedy	Standard	B. and W.
The Road	Italy	Giulietta Masina, Anthony Quinn, Richard Baschart	Drama	Standard	B. and W.
Letters From My Windmill	France	——	Comedy drama	Standard	B. and W.
The Bigamist	Italy	Vittorio de Sica	Comedy	Standard	B. and W.
A Girl in Black	Greece	Ellie Lambetti, Dimitri Horn, Georges Foundas	Drama	Standard	B. and W.
Typhoon Over Nagasaki	France	Danielle Darrieux, Jean Marais	Drama	Standard	Technicolor
Barber of Seville	Italy	Tito Gobbi, Irene Genna, Giulio Neri	Opera	Standard and wide screen	Ferrianiacolor
Nights of Montmartre	France	Jean-Marc Thibault, Louis Seigner, Genevieve Kervine	Drama	Franscope	Eastman Color
Lord Rogue	France	Jean-Claude Pascal	Comedy drama	CinemaScope	Eastman Color
Father Panchali	India	——	Drama	Standard	B. and W.
Calabuch	Spain	Edmund Gwenn, Valentina Cortese, Franco Fabrizzi	Comedy	Standard	B. and W.
The Throne of Blood	Japan	Toshiro Mifune	Drama	Standard	B. and W.
The Cranes are Flying	Russia	Tatiana Samoilova, Alexei Batalov	Drama	Standard	B. and W.
A Matter of Dignity	Greece	Ellie Lambetti, Georges Pappas, Michel Nikolinakos	Drama	Standard	B. and W.

continued on page 18

WARWICK FILM PRODUCTIONS

TAKE PRIDE IN ANNOUNCING THE 4 MOST OUTSTANDING
BRITISH FILMS FOR 1962

'fings ain't wot they used t'be'

NOW IN PRE PRODUCTION PREPARATION.
SCRIPT BY FRANK NORMAN.
IN TECHNICOLOR AND TECHNIRAMA.

SCRIPT NOW COMPLETED, AND FILM TO BE DIRECTED, BY KEN HUGHES.

OLIVER CROMWELL

FROM THE BOOK BY JOHN BUCHAN. IN TECHNICOLOR & TECHNIRAMA 70

GREATER AND EVEN MORE EXCITING THAN COCKLESHELL HEROES AND RED BERET

FORCE 136

SCRIPT BY STANLEY MANN AND HAROLD HUTH. IN TECHNICOLOR AND TECHNIRAMA.

no drums... no trumpets...

BOOK AND SCRIPT BY BARRY WYNNE. IN TECHNICOLOR AND TECHNIRAMA.

Curzon—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
A Sunday Romance	Hungary	Margit Para, Ivan Darvas	Drama	Standard	B. and W.
Living	Japan	Takashi Shimura	Drama	Standard	B. and W.
The Rickshaw Man	Japan	Toshiro Mifune	Drama	Tohoscope	Agfacolor
Wheels of Fate	France	Jean Servais	Drama	Dyaliscope	B. and W.
The Boyhood of Dr. Noguchi	Japan	Eisuke Daigenji	Documentary drama	Standard	B. and W.
Trap for a Killer	France	Charles Vanel	Crime thriller	Standard	B. and W.
The Fall	Argentina	Elsa Daniel, Duilio Marzio	Drama	Standard and wide screen	B. and W.
Danse Macabre	Hungary	Andor Ajtay, Margit Bara	Drama	Standard	B. and W.
The Train	Poland	Jerzy Kawalerowic, Leon Niemczyk	Drama	Standard	B. and W.
Fanfare	Holland	Hans Kaart, Bernard Droog	Comedy	Standard	B. and W.
Les Quatre Cents Coups	France	Jean-Pierre Leaud, Clair Maurier	Drama	Wide screen	B. and W.
The 400 Blows	France	Jean-Pierre Leaud, Clair Maurier	Drama	Standard	B. and W.
Black Orpheus	France	Marpessa Dawn, Breno Mello	Drama	Wide screen	Eastman Color
The Virgin Spring	Sweden	Birgitta Pettersson	Drama	Standard	B. and W.

D.U.K. Films

British : nil American : 1 Others : 6

The Devil Pulls the Strings	Foreign	Anna Smolik, Charles Millot	Drama	CinemaScope	B. and W.
Women Are Like That	Foreign	Eddie Constantine	Action	Standard	B. and W.
Life Is Where You Find It	Foreign	Nadja Tiller, O. W. Fischer	Drama	CinemaScope	Eastman Color
Way of the Wicked	Foreign	Belinda Lee, Daniel Gelin	Drama	Standard	B. and W.
Blood on His Lips	Foreign	Robert Clarke	Horror	Standard	B. and W.
Coffin Game by Post	Foreign	Francoise Fabian	Horror	Dyaliscope	B. and W.
RE-RELEASES					
Champion	America	Kirk Douglas	Action	Standard	B. and W.

E. J. Fancey Productions

British : 2 American : nil Others : 1

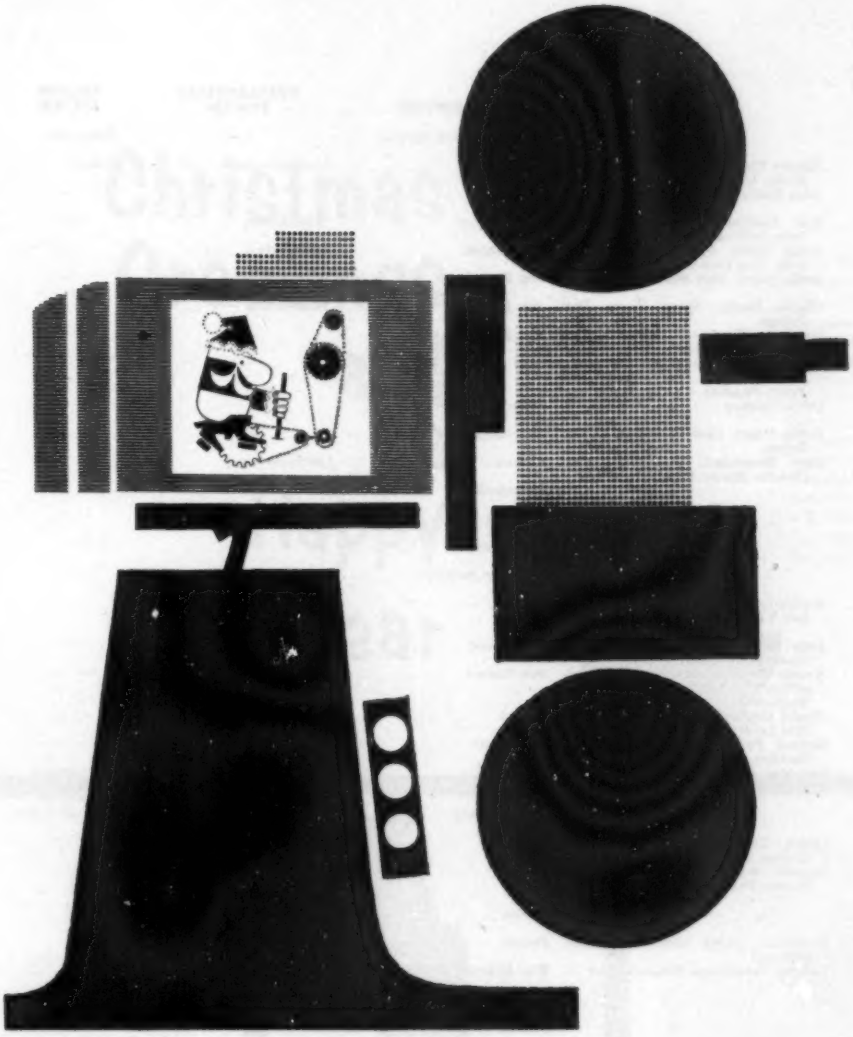
Honeymoon in Hell	Foreign	Christiane Nielsen, Jan Hendriks	Sex drama	Standard	B. and W.
RE-RELEASES					
Obsession	Britain	Naunton Wayne	Drama	Standard	B. and W.
Valley of the Eagles	Britain	Jack Warner	Drama	Standard	B. and W.

Gala

British : 3 American : 3 Others : 42

Il Generale Della Rovere	Italy	Vittorio de Sica, Hannes Messemer	War Drama	Standard	—
Fire in the Flesh	France	Claudine Dupuis, Yoko Tani, Erno Crisa, Bill Marshall	Love Drama	Standard	Agfacolor
Young Lips	Italy	Gabriele Ferzetti, Jeanne Valerie, Christine Kauffman	Love Drama	Wide screen	—
Forbidden Games	France	Georges Poujoly, Brigitte Fossey	Drama	Standard	
Strapless	Britain	Dawn Brooks	Naturist	—	—
The Fast Set	France	Agnes Laurent	Sex Comedy	—	—
Twilight Girls	France	Agnes Laurent	Sex Comedy	—	—
Jackboots and the Damned	Germany	—	War Drama	—	—
Woman in the Window	Franco-Italian	Lino Ventura, Marina Vlady, Magali Noel, Bernard Fresson	Sex Comedy	—	—
Daniele by Night	France	Elke Sommer	Sex Drama	—	—
Kapo	Italy	Susan Strasberg, Laurent Terzieff, Emmanuelle Riva	War drama	Wide screen	—
Dancing Girl	Japan	—	Sex Drama	—	—
5 Bold Women	—	Jeff Morrow, Merrie Anders, Jim Ross	Western	Standard	Colour
The Last Five Minutes	Italo-Franco	Vittorio de Sica, Linda Darnell	—	—	—
Sampo	USSR	Urkho Somersalmy	Fantasy	CinemaScope	Sovcolor
Spaceman	Franco-Japanese	—	Science Fiction	—	—

continued on page 20



WESTREX SOUND & PROJECTION
PLUS SUPREME SERVICE
DELIVER EVERY PROGRAMME
BRILLIANTLY DEPENDABLY PROFITABLY

Westrex

WESTREX CO. LTD · COLES GREEN RD
LONDON NW2 · TEL. GLADSTONE 5401

TRW 19

Gala—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Magic Boy	America	——	Full Animated Cartoon	——	Magicolor
Girls Behind Bars	Japan	Hizuru Takashibo, Miyuki Kuwano, Reiko Hitomi	Sex Drama	CinemaScope	Colour
Le Baron de L'Ecluse	France	Jean Gabin	Comedy	——	——
During One Night	Britain	Don Borisenko, Susan Hampshire, Sean Sullivan	War Drama	Wide screen	——
The Fruit is Ripe	France	Scilla Gabel, Francoise Saint-Laurent, Eva Damien	Sex Drama	Wide screen	——
Call Girls of Rome	Italy	Scilla Gabel, Elsa Martinelli	Sex Drama	Wide screen	——
Death of a Friend	Italy	Gianno Garko, Spiras Focas, Didi Perego	Sex Drama	Wide screen	——
Hungry for Love	Italy	Simone Signoret, Sandra Milo, Emmanuelle Riva	Sex Drama	——	——
Hunchback of Italy	Italy	Gerard Blain, Anna Maria Ferrero, Bernard Blier, Ivo Garrani, Pier Paolo Pasolini	War Drama	——	——
The Man Who Wagged His Tail	Spain	Peter Ustinov	Comedy	——	——
Tigress of Bengal	Germany	Debra Paget, Paul Christian, Walter Reyer	Spectacular	——	——
Island of Shame	Mexico	Key Meersman, Zachary Scott, Claudio Brook, Bernie Hamilton	Drama	CinemaScope	——
The Mad Twenties	France	——	Documentary	——	——
Sunswept	Britain	——	Naturist	——	——
Ritual of Love	America	——	Documentary	——	Colour
Mein Kampf	Sweden	——	War Documentary	Standard	——
Two Women	Italy	Sophia Loren, Jean Paul Belmondo, Raf Vallone, Eleanora Brown	Drama	Wide screen	——
La Recreation	France	Jean Seberg, Christian Marquand, Francoise Prevost	Sex Drama	Wide screen	——
La Notte Brava	Italy	Mylene Demongeot, Rosanna Schiaffino, Antonella Lualdi, Elsa Martinelli	Sex Drama	Standard	——
Night Out	France	Daniel Cauchy, Anne-Marie Bellini, Eric Le Hung	Drama	Wide screen	——
Oriental Nights	Germany	Marina Petrowa, Pero Alexander, Barbara Laage	Adventure	Standard	——
Sun Lovers' Paradise	America	Siomara, Mario Benvenuti, Numen Branca	Naturist	CinemaScope	Two versions. Colour and B. and W.
The Flute and the Arrow	Sweden	——	Documentary	CinemaScope	Eastman Color
Stefanie in Rio	Germany	Carlos Thompson, Sabine Sinjen, Andrea Parisy	Comedy	Standard	Colour
Les Scelerates (Torment)	France	Michele Morgan, Robert Hossein, Perette Praddier	Drama	Wide screen	——
Unashamed	France	——	Drama	——	——
Unexpected	Italo-Franco	T. Milian, Anouk Aimee, Raymond Pellegrin	Drama	——	——
Alba Regia	Hungary	Tatiana Samoilova, Miklos Gabor	War Drama	Standard	——
Every Second Counts	France	——	Drama	——	——
Enough is Enough	France	——	Comedy	——	——
Gold of Rome	France	——	War Drama	——	——
Violent Youth	France	Elke Sommer	Drama	——	——

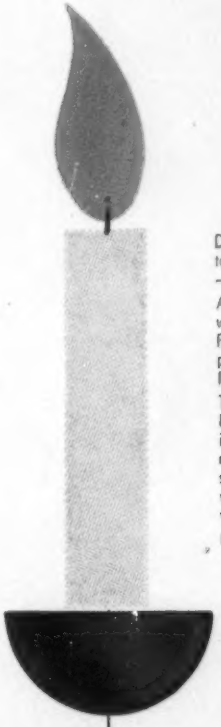
Golden Era

British : 7 American : 8 Others : 5

The Unfaithfuls	Italy (English Speaking Version)	Gina Lollobrigida, May Britt	Drama	Wide screen	B. and W.
Caltiki the Immortal Monster	Mexico (English Speaking Version)	All Star Cast	Drama-thriller	Wide screen	B. and W.
Herod the Great	Italy (English Speaking Version)	Edmund Purdom, Sylvia Lopez	Biblical	Totalscope	Eastman Color
Operation Time Bomb	Franco/Italian (English Speaking Version)	Curt Jurgens, Mylene Demongeot	Drama	Standard	B. and W.
Panda and the Magic Serpent	Japan (English Speaking Version)	——	Full-length colour cartoon	Wide screen	Eastman Color
Wings of Chance	Canada (British Quota)	Jim Brown, Frances Rafferty	Drama	Standard	Eastman Color
New Orleans after Dark	America	Stacy Harris	Crime drama	Standard	B. and W.
Face of Fire	America	Cameron Mitchell, James Whitmore	Drama	Standard	B. and W.
The Cosmic Man	America	John Carradine, Bruce Bennett	Drama	Standard	B. and W.
The Atomic Submarine	America	Arthur Franz, Dick Foran	Drama	Standard	B. and W.
War of the Satellites	America	Dick Miller, Susan Cabot	Drama	Standard	B. and W.

continued on page 25

Christmas Greetings and a Happy New Year



PHILIPS ELECTRICAL LIMITED

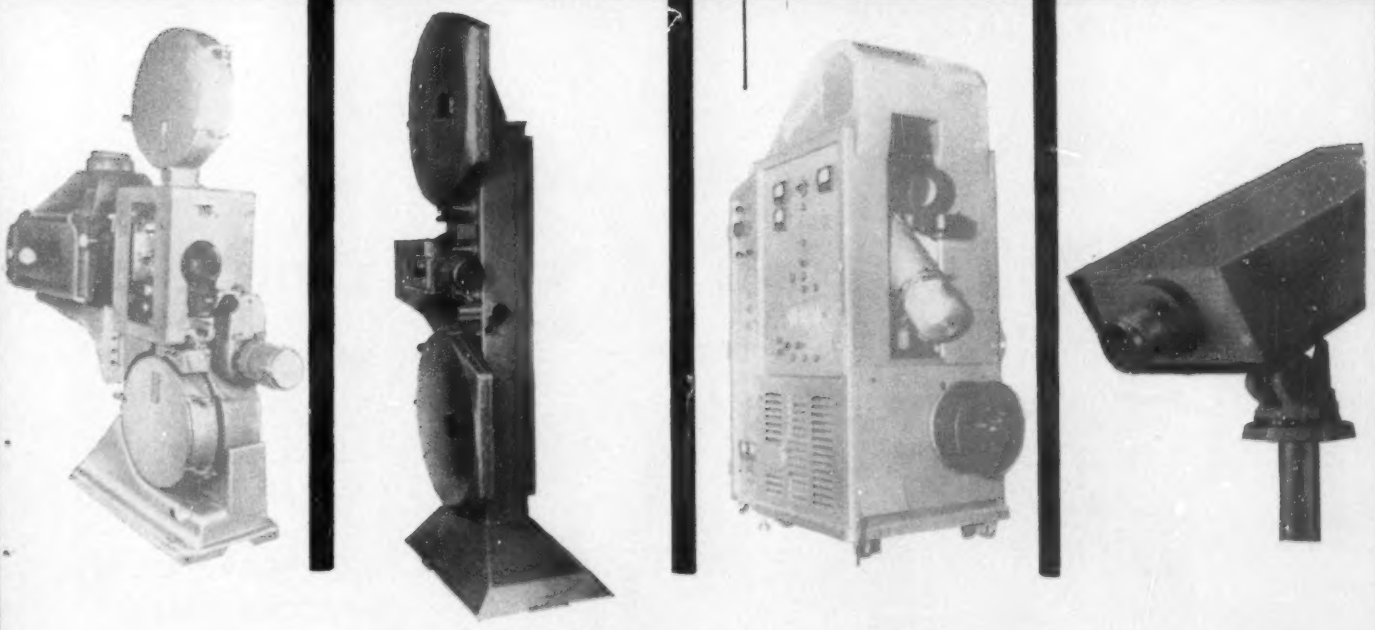
During the past year we have made two notable additions to the number of Philips 70/35mm. Multi-purpose Projectors – the Coliseum and the Royalty, London.

A number of installations of the FP20S projector, with its wonderful pulsed discharge lamp, have been completed. Five of these include auditorium control consoles. The projector aroused keen international interest at the British Fair in Moscow.

The fabulous Eidophor large-screen television projector has been several times demonstrated in this country, and is used by the BBC. A number of Philips precision TV receivers – black-and-white and colour – have been supplied, and deliveries of the new Compact Camera will shortly be made.

Yes, Philips is still the one name that makes news–and in the New Year will continue to do so.

PHILIPS



Sole Concessionaires for Great Britain and Eire for Philips Electrical Ltd.

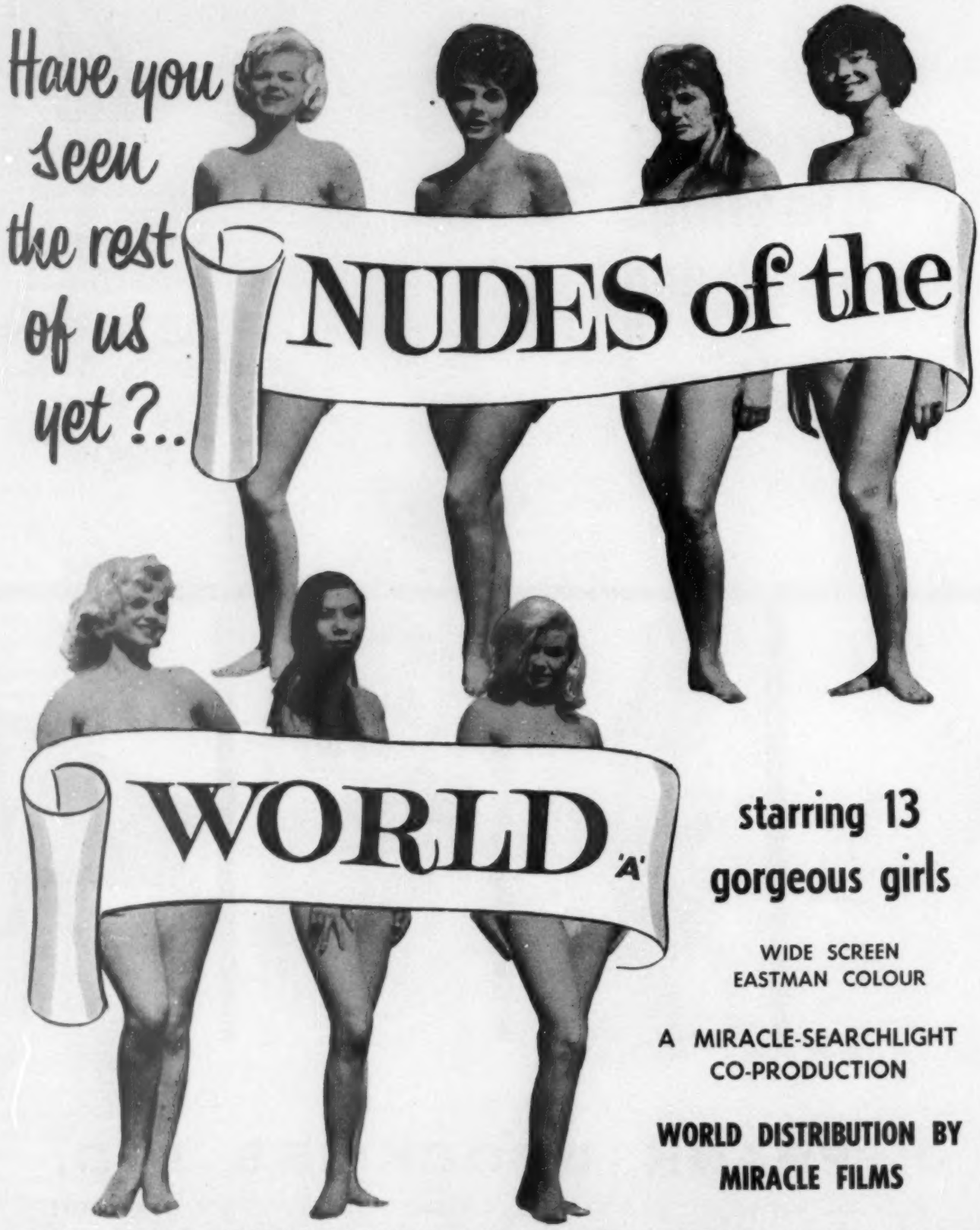
J. FRANK BROCKLISS LTD.

167-169 WARDOUR STREET, LONDON, W.1 GERrard 2911

Branches: **BIRMINGHAM, LEEDS, GLASGOW, MANCHESTER**

Sole sub-agents for United Kingdom: Pathe Equipment Ltd. Agents for Eire: Associated Cine Equipments Ltd., Dublin.

D


Have you seen the rest of us yet?..
NUDES of the WORLD
'A'
starring 13 gorgeous girls
WIDE SCREEN
EASTMAN COLOUR
A MIRACLE-SEARCHLIGHT CO-PRODUCTION
WORLD DISTRIBUTION BY MIRACLE FILMS
MIRACLE FILMS LTD., GOLDEN HOUSE, GREAT PULTENEY STREET, LONDON, W.1 · GERRARD 0507

HARDY KRUGER
LINO VENTURA · CHARLES AZNAVOUR · MAURICE BIRAUD · GERMAN COBOS
Taxi to Tobruk
A FRANCO-LONDON-FILM
DYALISCOPE
DISTRIBUTED BY MIRACLE FILMS

SEASON'S GREETINGS

from

GORDONS

of Manchester

The specialists in photographic and display material for the Cinema

Nation-wide service

Gordon's Publicity Limited

74 Great Bridgewater St.
Manchester 1

FIBROUS PLASTERWORK

SUSPENDED CEILINGS and SOLID PLASTERING

Contracts include:

NEW CINEMAS

The Drake, Plymouth
A.B.C. Theatre, Sheffield

MODERNISATIONS

Carlton Cinema, Upton Park
Ritz Cinema, Ipswich
Plaza Cinema, Catford
Odeon Cinema, Woking
Windmill-Cameo Cinema, London

BOWLING CENTRES

Stamford Hill Bowl
Dagenham Bowl
Leytonstone Bowl

G. J. GREEN & SONS GJG LTD.

WICKLOW STREET, LONDON, W.C.1

TER 5428 *EST. 1899*

The Film That Set Them All

TALKING
LOOKING
BOOKING

THE CONNECTION

Cert. X

Never Before Such Unanimous Praise

Described as

"BRILLIANT" by

EVENING STANDARD

THE TIMES	OBSERVER
DAILY SKETCH	SUNDAY TIMES
DAILY TELEGRAPH	DAILY EXPRESS
GUARDIAN	NEW STATESMAN
NEW DAILY	BIRMINGHAM POST
DAILY MAIL	TRIBUNE
DAILY HERALD	SHOW PICTORIAL
SUNDAY PICTORIAL	QUEEN
SUNDAY TELEGRAPH	PUNCH
WHAT'S ON	ILLUSTRATED

CONTEMPORARY FILMS LTD

14 SOHO SQ., W.1. GER. 9392-3-4

Golden Era—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Buffalo Guns	America	Marty Robbins, Webb Pierce, Carl Smith	Western musical	Standard	B. and W.
RE-RELEASES					
Duel in the Sun	America	Gregory Peck, Jennifer Jones, Joseph Cotton	Drama	Wide screen	Technicolor
Forbidden	America	Tony Curtis, Joanne Dru	Drama	Standard	B. and W.
Man of the Moment	Britain	Norman Wisdom	Comedy	Standard	B. and W.
The Cruel Sea	Britain	Jack Hawkins, Stanley Baker, Virginia McKenna	Drama	Standard	B. and W.
Morning Departure	Britain	John Mills, Richard Attenborough Nigel Patrick, Kenneth More	Drama	Standard	B. and W.
They Were Not Divided	Britain	Christopher Lee, Edward Underdown	Drama	Standard	B. and W.
The Rake's Progress	Britain	Rex Harrison, Lilli Palmer, Griffith Jones, Margaret Johnston	Comedy-drama	Standard	B. and W.
Dance Hall	Britain	Diana Dors, Donald Houston, Petula Clark, Natasha Parry	Drama	Standard	B. and W.

Grand National

British : 2 American : 32 Others : 1

Pied Piper of Hamelin	America	Van Johnson, Claude Rains	Fairy Tale	Wide screen	Eastman Color
Mighty Crusaders	Italy	Francisco Rabal, Sylva Koscina	Spectacle	Wide screen	Eastman Color
She Knows Y'know	Britain	Hylda Baker, Cyril Smith	Comedy	Standard	B. and W.
The Dead One	America	John MacKay, Linda Ormond	Horror	Standard	Eastman Color
Monster of Piedras Blancas	America	Jeanne Carmen, Les Tremayne	Horror	Standard	B. and W.
Death in the Everglades	America	Peter Coe, Peggy Maley	Drama	Standard	B. and W.
Murder on Thursday Morning	Britain	Not yet cast	Drama	Standard	B. and W.
Girl in Lover's Lane	America	Brett Halsey, Joyce Meadows	Drama	Standard	B. and W.
Creature from Haunted Sea	America	Not known	Horror	Standard	B. and W.
Wild Ride	America	Jack Nicholson, Georgianna Carter	Drama	Standard	B. and W.
Battle of Blood Island	America	Richard Devon, Ron Kennedy	War	Standard	B. and W.
Little Shop of Horrors	America	Jonathan Haze, Jackie Joseph	Horror	Standard	B. and W.
RE-RELEASES					
Johnny Guitar	America	Sterling Hayden	Western	Standard	Trucolor
Tripoli	America	John Payne	Drama	Standard	Technicolor
Last Command	America	Sterling Hayden	Period drama	Standard	Trucolor
Mutiny	America	Mark Stevens	Pirate drama	Standard	Technicolor
Carnival Story	America	Steve Cochran	Circus drama	Standard	Eastman Color
Drums in the Deep South	America	James Craig	Period drama	Standard	Cinecolor
Fortune Hunter	America	John Derek	Drama	Standard	Trucolor
Dakota Incident	America	Ward Bond	Western	Standard	Trucolor
Lucy Gallant	America	Jayne Wyman	Drama	VistaVision	Technicolor
Far Horizons	America	Fred MacMurray	Western	VistaVision	Technicolor
Run for Cover	America	James Cagney	Western	VistaVision	Technicolor
Hell's Island	America	John Payne	Drama	Standard	Technicolor
Lost Treasure of Amazon	America	Rhonda Fleming	Drama	Standard	Technicolor
Sangaree	America	Fernando Lamas	Drama	Standard	Technicolor
Jamaica Run	America	Ray Milland	Drama	Standard	Technicolor
The Vanquished	America	Jan Sterling	Drama	Standard	Technicolor
El Paso	America	Sterling Hayden	Western	Standard	Cinecolor
Passage West	America	Dennis O'Keefe	Western	Standard	Technicolor
Manhandled	America	Dan Duryea	Thriller	Standard	B. and W.
Last Outpost	America	Ronald Reagan	Western	Standard	Technicolor
Eagle and the Hawk	America	John Payne	Period	Standard	Technicolor
Crosswinds	America	Forrest Tucker	Drama	Standard	Technicolor
Hong Kong	America	Rhonda Fleming	Drama	Standard	Technicolor

Hillcrest

British : nil American : 1 Others : 3

Purple Noon	France	Marie Laforet, Alain Delon, Maurice Ronet	Suspense Thriller	Wide screen	Technicolor
Blast of Silence	America	Allen Baron, Molly McCarthy, Larry Tucker	Drama	Wide screen	B. and W.

continued on page 27

TERRAZZO MOSAICS TILING

Cinema contracts include:

Rialto - - - - - - - - Londonderry
Capitol - - - - - - - - Wallasey
Lonsdale - - - - - - - Carlisle
A.B.C. - - - - - - - - Sheffield
Ritz - - - - - - - - - Leeds
A.B.C. - - - - - - - - Catford
Palace - - - - - - - - Erdington
Palladium - - - - - - Oldham
A.B.C. - - - - - - - - Preston
Elite - - - - - - - - - Nottingham
Lido - - - - - - - - - Golders Green
Broadway - - - - - - Hammersmith
TV Studios - - - - - Teddington

Bowling Centre contracts include:

Leytonstone A.B.C. Bowl
Levenshulme A.B.C. Bowl
Pavilion A.B.C. Bowl, Wylde Green
Princess A.B.C. Bowl, Dagenham

London Mosaics Ltd.

150 WEST END LANE, N.W.6 · Maida Vale 9375

MOST IMPORTANT
is FRONT OF HOUSE
PUBLICITY

Illuminated stainless steel
FRAMES
fully serviced with
STILLS AND ILLUSTRATED POSTERS

Full details from:
GIROSIGN LIMITED
86/88 WARDOUR STREET, W.1
Phones: GERrard 3526/7, 2336

Give your Theatre a
NEW LOOK in the NEW YEAR!

Let **CINEMETALS** modernise your **CANOPY!**

Kiosks • Counter Grilles • Iron Staircases
Railings • Balustrades • Metal Letters
Handrails • Gates • Door Furniture, etc.

Can also be fabricated to Contemporary or Traditional Design

CINEMETALS
LIMITED
Architectural Metal Workers
20 GASKIN STREET, LONDON, N.1
Telephone: Canonbury 7846/7

Christmas Greetings and Best Wishes for the New Year to all my Friends in the Trade

Managing Director:
HENRY M. MORGAN, M.Inst.P.I.
Incorporated Photographer

Hillcrest—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
St. Tropez Blues	France	Jacques Higelin, Pierre Michael, Marie Laforet	Comedy Drama	Wide screen	Eastman Color
As the Sea Rages	Foreign	Marie Schell, Cliff Robertson, Cameron Mitchell	Drama	Wide screen	B. and W.

MGM

British : 5 American : 26 Others : nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
SPECIAL HANDLING					
Ben-Hur (William Wyler Presentation)	America	Charlton Heston, Jack Hawkins, Haya Harareet, Stephen Boyd	Epic drama	MGM Camera 65	Technicolor
King Of Kings (Samuel Bronston Prod.)	America	Jeffrey Hunter, Siobhan McKenna and Robert Ryan as John the Baptist	Religious drama	Super Technirama 70	Technicolor
How The West Was Won	America	All star cast	Pioneer drama	Cinerama	Colour
Mutiny On The Bounty (Arcola Production)	America	Marlon Brando, Trevor Howard, Richard Harris, Tarita	Maritime drama	Ultra-Panavision	Colour
Wonderful World Of The Brothers Grimm, The	America	Laurence Harvey, Karl Boehm, Claire Bloom, Terry-Thomas	Biographical drama	Cinerama	Colour
1962 RELEASES					
Ada (Avon Production)	America	Susan Hayward, Dean Martin, Wilfrid Hyde White	Romantic drama	CinemaScope	Metrocolor
All Fall Down	America	Eva Marie Saint, Warren Beatty, Karl Malden	Comedy-drama	Metroscope	B. and W.
Billy Rose's Jumbo	America	Doris Day, Stephen Boyd, Jimmy Durante	Musical comedy	Wide screen	Colour
Boys' Night Out (Kimco-Fairways Prod.)	America	Kim Novak, James Garner, Tony Randall	Romantic comedy	Wide screen	Metrocolor
Bridge To The Sun (Cite-Film Prod.)	America	Carroll Baker, James Shigeta	Romantic drama	Metroscope	B. and W.
Colossus Of Rhodes, The	America	Rory Calhoun, Lea Massari	Big-scale drama	Super Totalscope	Eastman Color
Damon And Pythias	America	Guy Williams, Don Burnett, Liana Orfei	Drama	Wide screen	Eastman Color
Four Horsemen Of The Apocalypse, The (Julian Blaustein Prod.)	America	Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb	Epic drama	CinemaScope	Metrocolor
Guns In The Afternoon	America	Joel McCrea, Randolph Scott	Action drama	CinemaScope	Metrocolor
Horizontal Lieutenant, The	America	Jim Hutton, Paula Prentiss	Service comedy	CinemaScope	Metrocolor
Invasion Quartet	Britain	Bill Travers, Spike Milligan, Gregoire Aslan	Wartime comedy	Metroscope	B. and W.
I Thank A Fool	Britain	Susan Hayward, Peter Finch, Diane Cilento	Romantic suspense drama	Panavision	Metrocolor
Light In The Piazza (Arthur Freed Prod.)	America	Olivia de Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton	Romantic drama	CinemaScope	Metrocolor
Matter Of WHO, A (Foray Films Prod.)	Britain	Terry-Thomas, Sonja Ziemann, Alex Nicol	Comedy thriller	Metroscope	B. and W.
Postman's Knock	Britain	Spike Milligan, Barbara Shelley, John Wood	Comedy	Metroscope	B. and W.
Savage Guns, The (Capricorn Prod.)	America	Richard Basehart, Don Taylor, Alex Nicol	Action drama	CinemaScope	Eastman Color
Spinster (Julian Blaustein Prod.)	America	Shirley MacLaine, Laurence Harvey, Jack Hawkins	Romantic drama	CinemaScope	Metrocolor
Sweet Bird Of Youth	America	Paul Newman, Geraldine Page, Rip Torn	Emotional drama	CinemaScope	Metrocolor
Swordsman Of Sienna (Cipra Prod.)	America	Stewart Granger, Stanley Baker	Adventure drama	Wide-screen	Eastman Color
Tartars, The (Lux Production)	America	Orson Welles, Victor Mature, Liana Orfei	Big-scale drama	CinemaScope	Technicolor
Thief Of Baghdad, The (Embassy-Titanus Prod.)	America	Steve Reeves, Georgia Moll	Action spectacle	CinemaScope	Eastman Color
Thunder Of Drums, A (Robert J. Enders Prod.)	America	Richard Boone, George Hamilton, Luana Patten	Outdoor adventure drama	CinemaScope	Metrocolor
Two Weeks In Another Town	America	Kirk Douglas, Edward G. Robinson, Cyd Charisse	Contemporary drama	CinemaScope	Metrocolor
Very Private Affair, A (P.G.F.-Cipra Prod.)	America	Brigitte Bardot, Marcello Mastroianna	Romantic comedy drama	Wide screen	Colour
Village Of Daughters	Britain	Eric Sykes, Scilla Gabel, Yvonne Romain	Comedy	Metroscope	B. and W.
Wonders Of Aladdin, The (Embassy-Lux Prod.)	America	Donald O'Connor, Vittorio de Sica, Noele Adam	Spectacular adventure	CinemaScope	Eastman Color

Miracle

British : 2 American : nil Others : 5

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Colour of Love	France	Francoise Giret, Gordon Heath	Drama	Standard	B. and W.
Here We Go Again	France	Louis de Funes, Jean Richard	Comedy	Standard	B. and W.
House of Sin	France	Dawn Addams, Jean Servais, Claude Brasseur	Drama	Standard	B. and W.
Infidelity	France	Jean Seberg, Micheline Presle, Jean-Pierre Cassel	Light-hearted romance	Standard	B. and W.
Nudes of the World	Britain	13 Gorgeous Girls	Naturist	Wide Screen	Eastman Color
Taxi to Tobruk	France	Hardy Kruger, Charles Aznavour	War epic	Dyaliscope	Dyaliscope
West End Jungle	Britain	——	Documentary True Life	Standard	B. and W.

New Realm

British : 2 American : 2 Others : 2

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Widow	Foreign	Patricia Roc, Akim Tamiroff	Drama	Standard	B. and W.
Girl Amazons	Foreign	Adrian Hoven	Sex drama	Standard	B. and W.
Out of the Shadow	Britain	Terence Longdon, Donald Gray	Action	Standard	B. and W.
RE-RELEASES					
Hotel Sahara	Britain	Peter Ustinov, Yvonne de Carlo	Comedy	Standard	B. and W.
Wetbacks	America	Lloyd Bridges	Action	Standard	Eastman Color
Fury in Paradise	America	Peter Thompson	Action	Standard	Eastman Color

Paramount

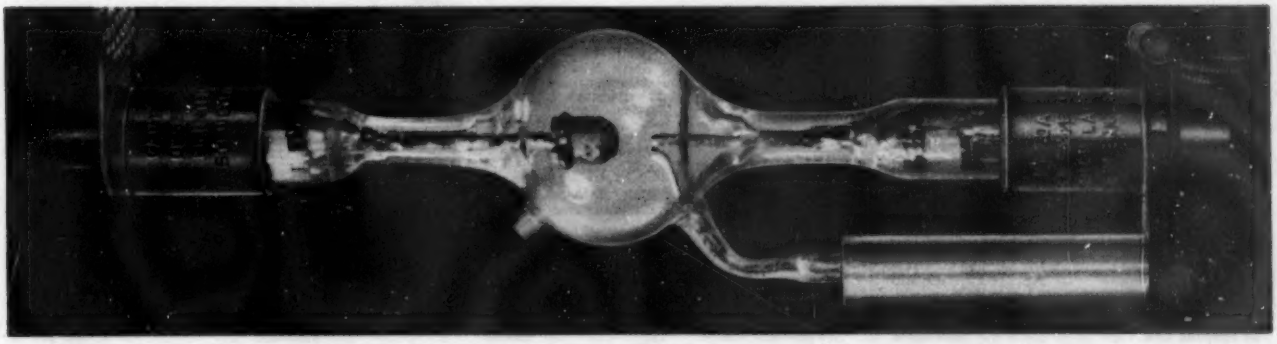
British : 2 American : 36 Others : 2

Breakfast at Tiffany's	America	Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen, Martin Balsam, Mickey Rooney	Romantic comedy	Standard	Technicolor
Too Late Blues	America	Bobby Darin, Stella Stevens	Musical drama	Standard	B. and W.
Love in a Goldfish Bowl	America	Tommy Sands, Fabian, Jan Stirling, Toby Michaels	Comedy-drama	Panavision	Technicolor
Blue Hawaii	America	Elvis Presley, Joan Blackman, Angela Lansbury, Nancy Walters, Roland Winters	Musical comedy	Panavision	Technicolor
Blood and Roses	America	Mel Ferrer, Elsa Martinelli, Annette Vadim	Suspense drama	Technirama	Technicolor
Man-Trap	America	Jeffrey Hunter, David Janssen, Stella Stevens, Elaine Devry	Crime thriller	Panavision	B. and W.
The Errand Boy	America	Jerry Lewis, Brian Donlevy, Dick Wesson, Howard McNear, Pat Dahl, Isobel Elsom	Comedy	Standard	B. and W.
Forever My Love	Austria	Romy Schneider, Karl Heinz-Bohm	Historical drama	Standard	Technicolor
The Power and the Glory	America	Laurence Olivier, Julie Harris, Frank Conroy, Cyril Cusack, Patty Duke, Mildred Dimmock, Martin Gabel, Thomas Gomez, Roddy McDowell, Keenan Wynn	Suspense drama	Standard	B. and W.
View from the Bridge	Foreign	Raf Vallone	Drama	Standard	B. and W.
Summer and Smoke	America	Laurence Harvey, Geraldine Page, Rita Moreno, Earl Holliman, Una Merkel, Pamela Tiffin, John McIntire, Thomas Gomez	Drama	Panavision	Technicolor
My Geisha	America	Shirley MacLaine, Yves Montand, Edward G. Robinson, Bob Cummings, Yoko Tani	Comedy-drama	Technirama	Technicolor
The Counterfeit Traitor	America	William Holden, Lilli Palmer, Hugh Griffith, Eva Dahlbeck, Charles Regnier	Spy drama	Standard	Technicolor
Hatari !	America	John Wayne, Hardy Kruger, Red Buttons, Elsa Martinelli, Gerard Blaine, Michele Girardon	Adventure drama	Panavision	Technicolor
Escape from Zahrain	America	Yul Brynner, Sal Mineo, Madlyn Rhue, Jack Warden	Adventure drama	Panavision	Technicolor
Hell is for Heroes	America	Steve McQueen, Bobby Darin, Fess Parker, Harry Guardino, Bob Newhart, Mike Kellin, Nick Adams, James Coburn	War drama	Standard	B. and W.
The Man Who Shot Liberty Valance	America	James Stewart, John Wayne, Vera Miles, Edmond O'Brien, Lee Marvin	Western	Standard	B. and W.
The Pigeon that took Rome	America	Charlton Heston, Elsa Martinelli, Harry Guardino, Baccaloni, Marietto, Gabrielle Pallotta	Comedy	Panavision	B. and W.
A Girl Named Tamiko	America	Laurence Harvey, France Nuyen, Michael Wilding, Martha Hyer, Miyoshi Umeki, Gary Merrill	Romantic drama	Panavision	Technicolor
It's Only Money	America	Jerry Lewis	Suspense-comedy	——	B. and W.
Who's Got the Action	America	Dean Martin, Lana Turner, Eddie Albert	Comedy	Panavision	Technicolor
My Six Loves	America	Debbie Reynolds	Drama	——	——
The Hook	America	——	Drama	——	——
Sylvia	America	Paul Newman	Romantic drama	——	——
Villa Mimosa	America	——	Comedy drama	——	——
Night Without End	America	——	Suspense drama	——	——
The Stepmother	America	——	Drama	——	——
Reunion	America	——	Drama	——	——
Long Pig	Britain	——	Adventure-drama	——	——
The Winston Churchill Story	Britain	——	Biographical drama	——	——

continued on page 30

A new lamp for old...

WITH PERFECT COLOUR-RENDERING! The Mazda 'XENON' discharge lamp—developed by BTH—makes cinema history. Its excellent 'colour' performance—far superior to all other types—its convenience, reliability, economy and long life, have all been *proved in service*. Completely independent of operator, the 'XENON' is the ideal lamp for all medium-size cinemas and CinemaScope screens up to 37 ft. wide.



The AEI TYPE LX PROJECTOR LANTERN *is specifically designed to utilise the benefits of the Xenon lamp to the full.*

'the projector lamp of the future'
350 installations prove it

—AND HERE ARE JUST A FEW OF THE LATEST

JACEY Trafalgar Square
JACEY Leicester Square
PALLADIUM Llandudno
SAVOY Newry
CLIFTON Evesham
APBC Elstree

Please write for full details

AEI **Associated Electrical Industries Limited**
Electronic Apparatus Division
Sound Equipment Group
CROWN HOUSE, ALDWYCH, LONDON WC2

A5649

Paramount—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Dear and Glorious Physician	America	——	Biblical drama	——	——
Affair in Arcady	America	——	Drama	——	——
Mistress of Mellyn	America	Audrey Hepburn	Suspense drama	——	——
Carnet de Bal	America	——	Drama	——	——
No Bail for the Judge	America	——	Murder mystery	——	——
It's Murder	America	——	Mystery-comedy	——	——
Come Blow Your Horn	America	——	Comedy	——	——
Climate of Love	America	——	Romantic comedy	——	——
The Roustabout	America	Elvis Presley	Carnival comedy-drama	——	——
Decision at Delphi	America	——	Suspense drama	——	——

Rank FD

British : 16 American : 9 Others : 2

In the Doghouse	Britain	Leslie Phillips, Peggy Cummins, Hattie Jacques, James Booth, Dick Bentley	Comedy	Standard	B. and W.
All Night Long	Britain	Patrick McGoohan, Keith Michell, Betsy Blair, Paul Harris, Marti Stevens, Richard Attenborough	Jazz Drama	Standard	B. and W.
A Pair of Briefs	Britain	James Robertson Justice, Michael Craig, Mary Peach, Brenda de Banzie	Comedy	Standard	B. and W.
The Waltz of the Toreadors	Britain	Peter Sellers, Dany Robin, John Fraser, Cyril Cusack, Margaret Leighton	Comedy	Standard	Eastman Color
Tiara Tahiti	Britain	James Mason, John Mills, Rosenda Monteros, Claude Dauphin, Herbert Lom	Drama	Standard	Eastman Color
Der Rosenkavalier	Britain	Elizabeth Schwarzkopf, Sena Jurinac, Otto Edelmann, Erich Kunz, Anneliese Rothenburger	Screen version of Richard Strauss' opera	Standard	Eastman Color
The Day of the Triffids	Britain	Howard Keel, Nicole Maurey	Thriller	CinemaScope	Colour
The Tinker	Britain	——	Drama	Standard	B. and W.
This Sporting Life	Britain	Richard Harris	Drama	Standard	B. and W.
The Fast Lady	Britain	Leslie Phillips, Stanley Baxter, James Robertson Justice	Comedy	Standard	Colour
Doctor in Clover	Britain	——	Comedy	Standard	Colour
Death of a Snout	Britain	——	Drama	Standard	B. and W.
The Innocent Gunman	Britain	——	Comedy	Standard	B. and W.
Life for Ruth	Britain	——	Drama	Standard	B. and W.
Sodom and Gomorrah	Italy	Stewart Granger, Pier Angeli, Stanley Baker, Anouk Aimee, Rossana Podesta	Biblical spectacle	Standard	Eastman Color
El Cid	Spain	Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page	Historic spectacle	Super Technirama-70	Technicolor

Rank-UI

Captain Clegg	Britain	Peter Cushing, Yvonne Romain, Oliver Reed, Patrick Allen	Adventure	Standard	Colour
The Phantom of the Opera	Britain	Herbert Lom, Heather Sears	Drama	Wide screen	Colour
Cape Fear	America	Gregory Peck, Robert Mitchum, Polly Bergen	Drama	Standard	B. and W.
Flower Drum Song	America	Nancy Kwan, James Shigeta, Miyochi Umeki, Juanita Hall	Musical comedy	Panavision	Colour
Freud	America	Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eileen Herlie	Drama	Standard	Colour
Lonely are the Brave	America	Kirk Douglas, Gena Rowlands, Michael Kane	Outdoor action	Panavision	B. and W.
Lover Come Back	America	Rock Hudson, Doris Day, Tony Randall, Edie Adams	Romantic comedy	Standard	Eastman Color
The Outsider	America	Tony Curtis, James Franciscus	Drama	Standard	B. and W.
Six Black Horses	America	Audie Murphy, Dan Duryea, Joan O'Brien	Adventure	Standard	Colour
The Spiral Road	America	Rock Hudson, Burl Ives, Gena Rowlands	Based on the novel by Jan de Hartog	Standard	Colour
Touch of Mink	America	Cary Grant, Doris Day, Gig Young, Audrey Meadows	Comedy	Panavision	Colour

continued on page 32

...Looking forward to serving you wherever you are!

RANK SCREEN SERVICES LIMITED

11 HILL STREET, LONDON, W.1 GROsvenor 6353

Worcester: 5a The Tything, Worcester. Telephone: Worcester 21820
Leeds: Majestic Cinema, City Square, Leeds 1. Telephone: Leeds 27448
N. Ireland: 9 The Esplanade, Holywood, Co. Down. Telephone: Holywood 2718

Seasonal Greetings

from

Stanley Black

ASSOCIATED BRITISH FILM STUDIOS
ELSTREE

For PUBLICITY...
PREMIERES...
PARTIES...

(Publicity, Industrial, Commercial Photos Ltd.)

can meet all your photographic needs
Quickly . . . Conscientiously . . . Colourfully

PUBLICITY INDUSTRIAL COMMERCIAL PHOTOS LTD.,
318 Uxbridge Road, Shepherd's Bush, London, W.12
Telephone: SHEpherd's Bush 8332

Regal

British : 8 American : nil Others : nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Operation Snatch	Britain	Terry-Thomas, Lionel Jefferies, Jackie Lane	Comedy	——	B. and W.
Left Bank	Britain	——	——	——	——
Neutron Seven Fifty	Britain	——	Suspense drama	——	——
Hear the Knuckle	Britain	——	Comedy	——	——
The Making of Me	Britain	——	Drama	——	——
The Lancer of Bengal	Britain	——	Drama	Dyaliscope	Colour
All on the Never Never	Britain	——	Drama	——	——
The Man in the Iron Mask	Britain	——	Drama	——	——

S.F. Film Distributors

British : 1 American : nil Others : 6

Violent Summer	Foreign	Martine Carol...	Sex drama	Standard	B. and W.
Frantic	Foreign	Jacques Riberolles	Suspense	Standard	B. and W.
Some Like It Cool	Britain	Julie Wilson	Naturist	Standard	Eastman Color
The Young Have No Morals...	Foreign	Jacques Charrier, Belinda Lee	Drama	Standard	B. and W.
Madeleine Telephone 136211	Foreign	Eva Bartok, Savina Sesselmann	Sex drama	Standard	B. and W.
Take Me as I Am	Foreign	Marina Vlady, Robert Hossein	Drama	Standard	B. and W.
Easy Come, Easy Go	Foreign	Darry Cowl, Francis Blanche	Comedy	Standard	B. and W.

Twentieth Century-Fox

British : 5 American : 21 Others : nil

Snow White and the Three Clowns...	America	Carol Heiss, The Three Stooges, Guy Rolfe, Patricia Medina, Edson Stroll	Ice Extravaganza	CinemaScope	De Luxe
Bachelor Flat...	America	Terry-Thomas, Tuesday Weld, Richard Beymer, Celeste Holm	Comedy	CinemaScope	De Luxe
The Second Time Around	America	Debbie Reynolds, Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, Ken Scott	Western comedy	CinemaScope	De Luxe
The Comancheros	America	John Wayne, Stuart Whitman, Ina Balin, Nehemiah Persoff, Lee Marvin	Western drama	CinemaScope	De Luxe
The Innocents	Britain	Deborah Kerr, Peter Wyngarde, Megs Jenkins, Michael Redgrave, Pamela Franklin, Martin Stephens	Drama of supernatural	CinemaScope	B. and W.
Pirates of Tortuga	America	Ken Scott, Leticia Roman, Dave King, Robert Stephens, Rafer Johnson	Adventure drama	CinemaScope	De Luxe
Tender is the Night	America	Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John, Cesare Danova, Tom Ewell	Drama	CinemaScope	De Luxe
Gigot	America	Jackie Gleason, Katherine Kath, Diane Gardner	Drama	Wide screen	Eastman Color
The Lion of Sparta	America	Richard Egan, Diane Baker, Barry Coe, Ralph Richardson, David Farrar, Anna Synodinou	Epic drama	CinemaScope	De Luxe
Seven Women from Hell	America	Patricia Owens, Denise Darcel, John Kerr, Margia Dean, Cesar Romero	War drama	CinemaScope	B. and W.
The Two Little Bears	America	Eddie Albert, Jane Wyatt, Brenda Lee, Soupy Sales	Comedy	CinemaScope	B. and W.
The Devil Never Sleeps	Britain	William Holden, Clifton Webb, France Nuyen	Drama	CinemaScope	Eastman Color
It Happened in Athens	America	Jayne Mansfield, Trax Colton, Nico Minardos	Drama	CinemaScope	De Luxe
The Inspector	Britain	Stephen Boyd, Dolores Hart, Leo McKern, Hugh Griffith, Donald Pleasance, Harry Andrews, Robert Stephens, Marius Goring, Finlay Currie	Drama	CinemaScope	Eastman Color
Swinging Along	America	Tommy Noonan, Pete Marshall, Barbara Eden, Ray Charles	Comedy with music	CinemaScope	B. and W.
State Fair	America	Pat Boone, Bobby Darin, Ann-Margret, Pamela Tiffin, Alice Faye, Tom Ewell	Musical	CinemaScope	De Luxe
Hemingway's Young Man	America	Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach, Arthur Kennedy, Dan Dailey, Ricardo Montalban, Jessica Tandy, Diane Baker.	Drama	CinemaScope	De Luxe
The Lion	Britain	William Holden, Trevor Howard, Capucine, Pamela Franklin	Drama	CinemaScope	Eastman Color

continued on page 123

BLC FILMS

ADVISE AND CONSENT
Columbia

Produced and directed by Otto Preminger, this is a story of what goes on behind the political scene in Washington. Starring Henry Fonda, Charles Laughton, Don Murray, Peter Lawford, Walter Pidgeon, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, Paul Ford, Gene Tierney, Edward Andrews, Mort Sahl, George Grizzard, Inga Swenson, Paul McGrath, and Will Geer, it was filmed largely on actual locations in and around Washington's White House

BARABBAS
Columbia

Anthony Quinn stars as Barabbas in this Biblical story. The Dino De Laurentiis Technirama/Technicolor production co-stars Silvana Mangano, Jack Palance, Vittorio Gassman, Ernest Borgnine, Valentina Cortese and Katy Jurado

BLC FILMS

THE BEST OF ENEMIES
Columbia

In this warm-hearted comedy of World War II, David Niven and Alberto Sordi hate each other at first sight and through the rest of the story. In Technicolor/Technirama, this Dino De Laurentiis production was directed by Guy Hamilton

A CHANGE OF HEART
British Lion/Bryanston

A romantic comedy-of-errors with the accent on youth. It stars Janette Scott, George Chakiris, Alfred Lynch and Jackie Lane. It is produced by Monja Danischewsky and directed by Freddie Francis

BLC FILMS

THE DAY THE EARTH CAUGHT FIRE

British Lion/Pax

The story of a world crisis. It is told through the eyes of newspapermen. The film was produced and directed by Val Guest, who wrote the screenplay with author Wolf Mankowitz. Stars: Janet Munro, Leo McKern, Edward Judd

CASH ON DEMAND

Columbia

The wire-taut story of a daring, impudent bid to rob a bank—with the help of the bank manager ! Starring Peter Cushing and Andre Morell, this is a Hammer British production directed by Quentin Lawrence

BLC FILMS

THE DAMNED
Columbia

This picture deals frankly with the frightening problem of—will mankind survive this nuclear age? Macdonald Carey, Shirley Anne Field, Alexander Knox and Viveca Lindfors star in this Hammer British production which Joseph Losey directed

EXPERIMENT IN TERROR
Columbia

Terrifying story of a girl bank clerk who is forced to collaborate on a daring bank robbery. Glenn Ford co-stars with Lee Remick in this Blake Edwards production. Edwards also directs

BLC FILMS

FIVE FINGER EXERCISE

Columbia

The raw exposé of the life of an average, middle-class family, perhaps anywhere in the world. Stars are Rosalind Russell, Jack Hawkins and Maximilian Schell, with Richard Beymer and Annette Gorman. Daniel Mann directed and Frederick Brisson produced

HMS DEFIANT

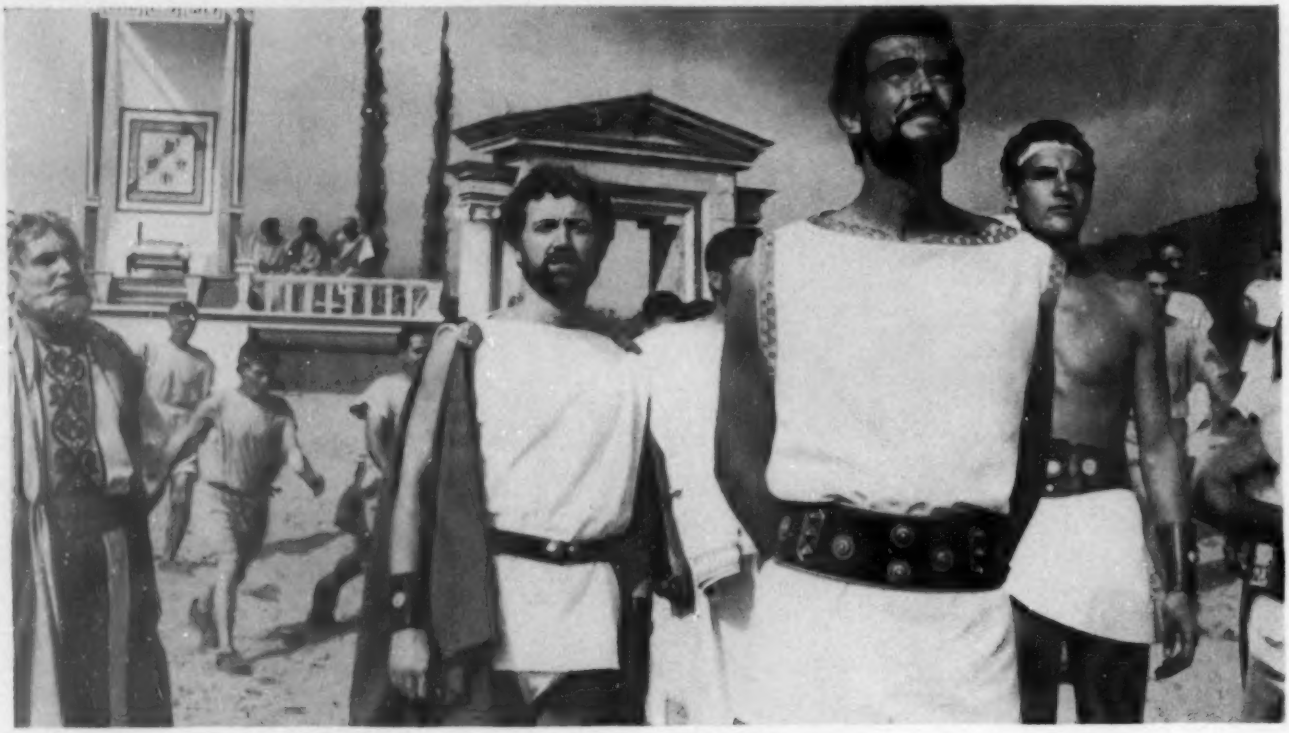
Columbia

This John Brabourne British production stars Alec Guinness, Dirk [illegible]garde and Anthony Quayle in an action-packed adventure drama of mutiny aboard a British frigate during the Napoleonic Wars. The CinemaScope/Technicolor production was directed by Lewis Gilbert

BLC FILMS

JASON AND THE GOLDEN FLEECE
Columbia

A colourful version of the dramatic Greek legend, with Todd Armstrong as Jason and Nancy Kovack as Medea. The Charles H. Schneer production, in SuperDynamation and Technicolor, is being directed by Don Chaffey



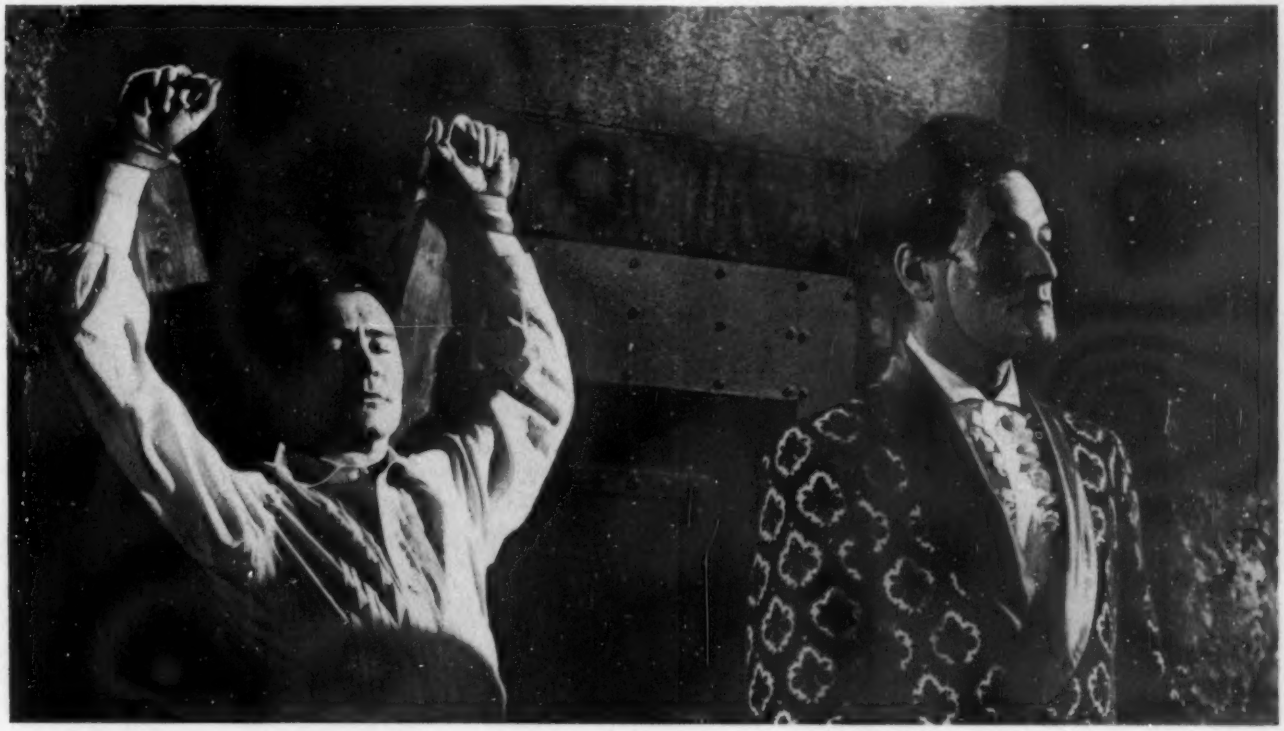
MYSTERIOUS ISLAND
Columbia

Taken from Jules Verne's popular science-fiction classic, this film stars Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, and Herbert Lom. In SuperDynamation and Technicolor, this is a Charles H. Schneer British production

BLC FILMS

MR. SARDONICUS
Columbia

The latest triumph of producer-director William Castle. The film, which stars Oscar Homolka, Ronald Lewis (left), Audrey Dalton and Guy Rolfe (right), tells the nerve-chilling story of a German Baron who brought terror to everyone around him



THE NOTORIOUS LANDLADY
Columbia

A comedy-drama starring Kim Novak, Jack Lemmon and Fred Astaire, all involved in the strange case of a woman who didn't know whether she was a wife or a widow. Richard Quine directed this Fred Kohlmar-Richard Quine production

BLC FILMS

ONLY TWO CAN PLAY
British Lion

Peter Sellers stars in a rich comedy role. This is Launder and Gilliat's version of the Kingsley Amis novel, "That Uncertain Feeling." Starring with Sellers are Mai Zetterling and Virginia Maskell: Richard Attenborough is the guest star. Sidney Gilliat directed the film; Leslie Gilliat produced it

THE PIRATES OF BLOOD RIVER
Columbia

A lusty, swashbuckling adventure starring Kerwin Mathews, Glenn Corbett, Christopher Lee, Marla Landi, Peter Arne and Oliver Reed. The Hammer British production, in Technicolor/Megascope, was directed by John Gilling

BLC FILMS

PLAYBOY OF THE WESTERN WORLD
British Lion

The film version of the sparkling Irish masterpiece by J. M. Synge. It stars Siobhan McKenna, Gary Raymond, Elspeth March, Liam Redmond and Nial McGinnis: produced by Michael Killanin and Brendan Smith: directed by Brian Desmond Hurst

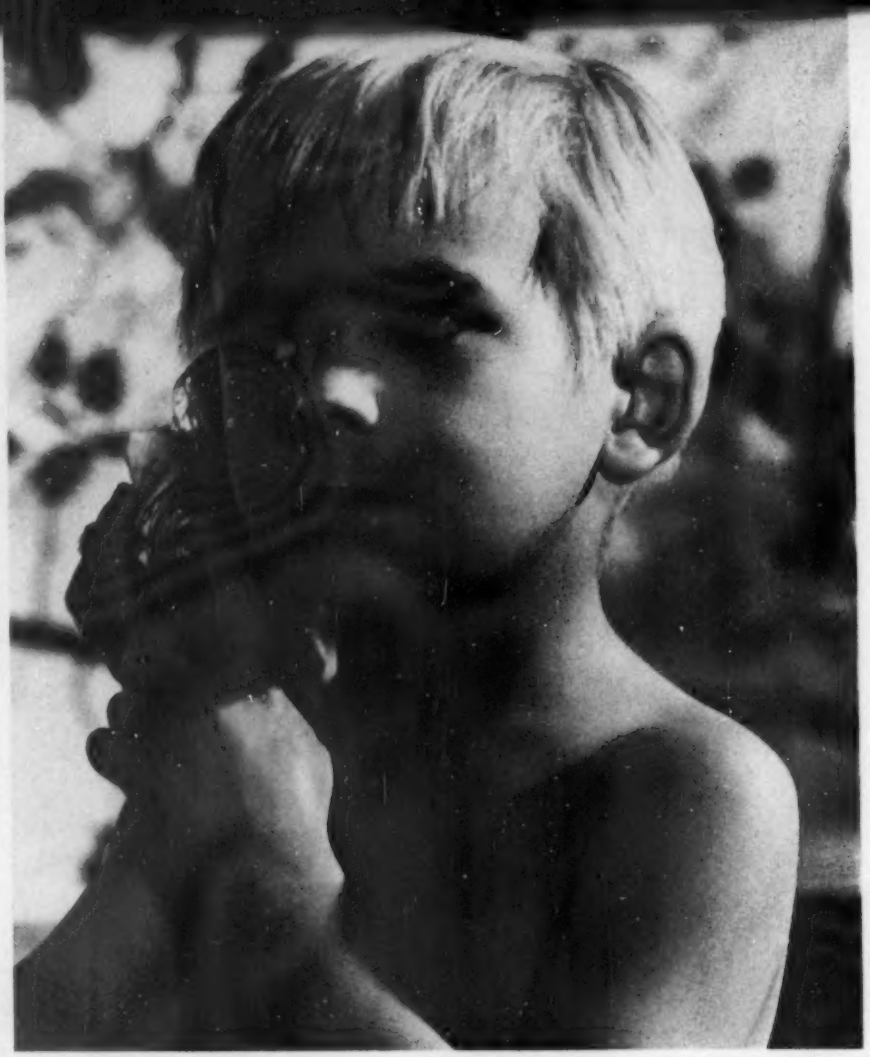
REACH FOR GLORY
Columbia

Starring Harry Andrews, Kay Walsh, Michael Anderson Jr., Oliver Grimm, Martin Tomlinson and Bill Luck, this film deals with the sensitive problem of children evacuated to the country during the War, who resent being "left out of things." Philip Leacock directed the Blazer Films' British production

BLC FILMS

SERYOZHA
British Lion

The warm-hearted study of a child's world, made in Russia with a skill to surmount the language barrier. It was directed by Georgy Danelia and Igor Talankin



TWO LIVING, ONE DEAD
British Lion

This feature marks the return to films after a two-year absence of Virginia McKenna. She stars with Patrick McGoohan and Bill Travers in the film which producer Teddy Baird and director Anthony Asquith shot in Sweden

BLC FILMS

LA VERITE
Columbia

Brigitte Bardot stars in an acclaimed drama, the story of a young country girl caught up in chaos of big city life. The Raoul J. Levy production, directed by Henri-Georges Clouzot, co-stars Charles Vanel, Louis Seigner, Marie Jose Nat, Sami Frey and Paul Meurisse

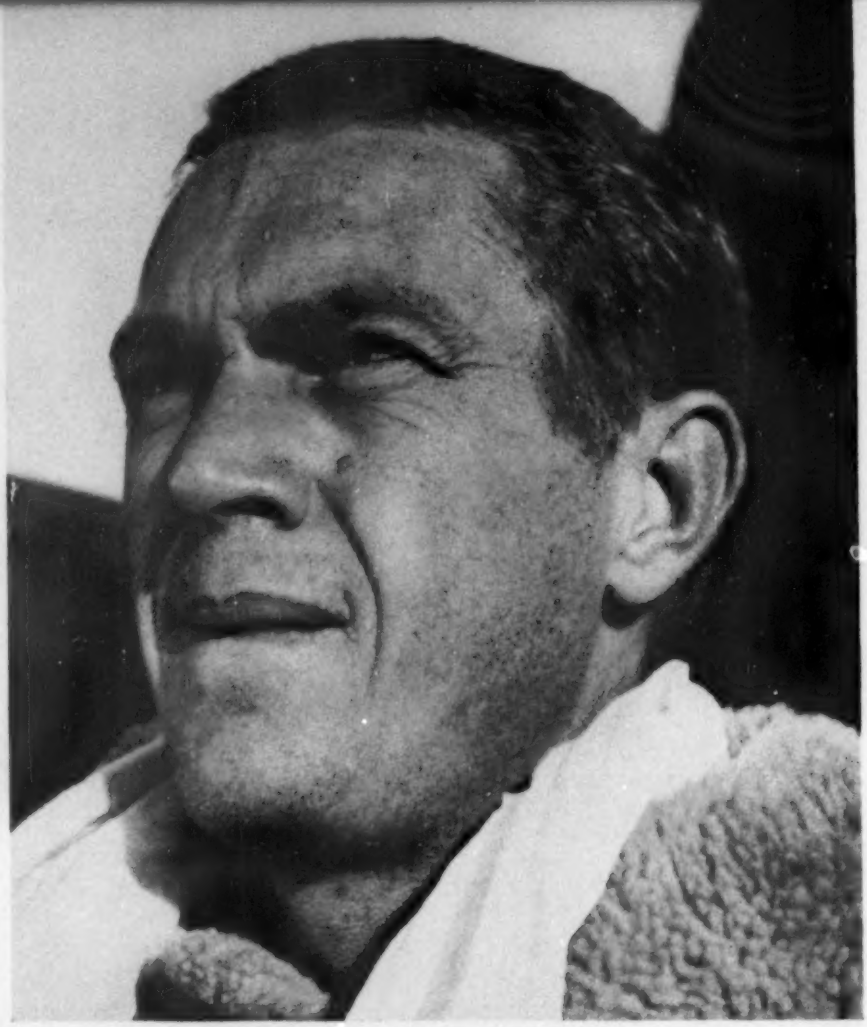
13, WEST STREET
Columbia

This is the suspense-filled story of a man beaten up by hoodlums for no apparent reason. Alan Ladd co-stars with Rod Steiger, Michael Callan and Dolores Dorn. Philip Leacock directed this Ladd Enterprises' film

BLC FILMS

THE WAR LOVER
Columbia

Dramatic story of a strange wartime triangle. This Arthur Hornblow British production stars Steve MacQueen, Robert Wagner and Shirley Anne Field. Philip Leacock directed



WALK ON THE WILD SIDE
Columbia

The Charles K. Feldman production, starring Laurence Harvey, Capucine, Jane Fonda, Anne Baxter and Barbara Stanwyck, is a romantic drama of life in the Southern States of the USA during the changeable '30s. Edward Dmytryk directed

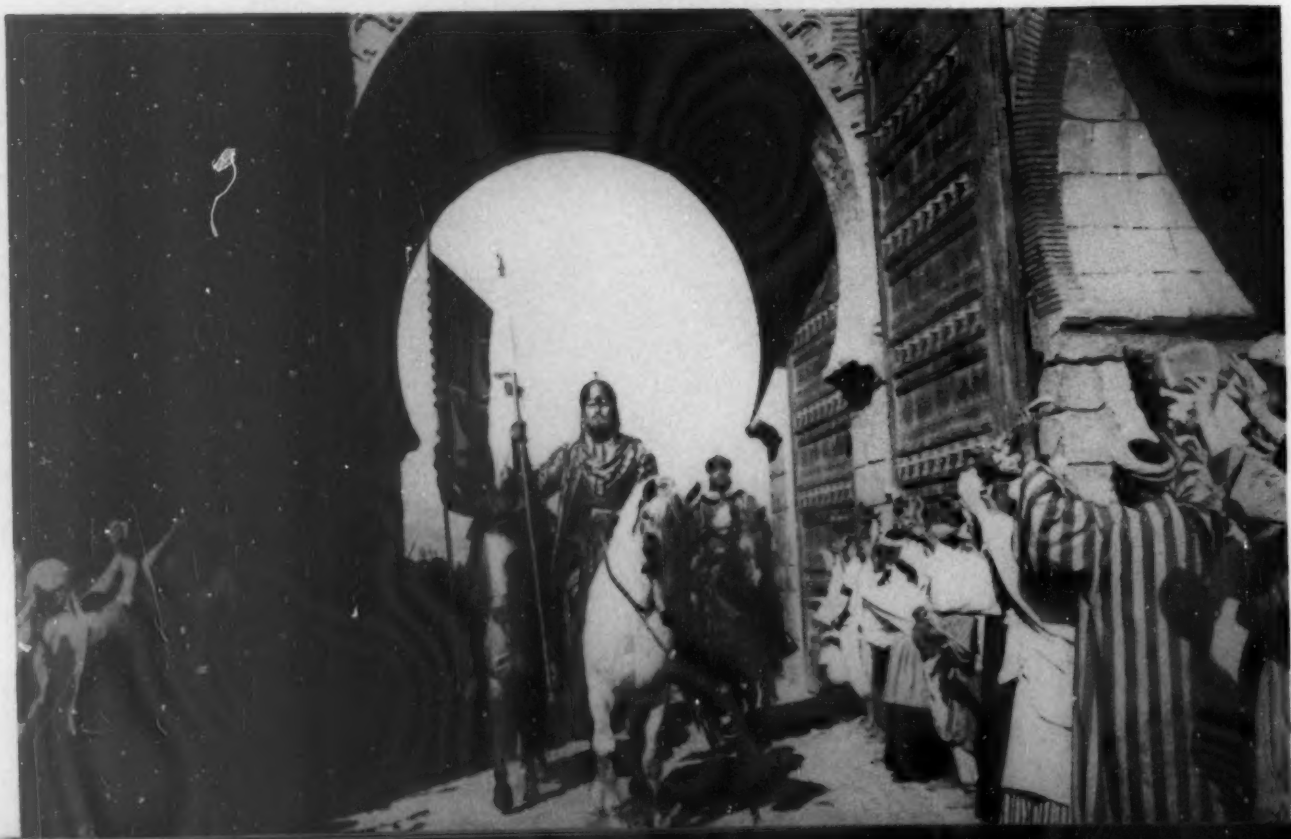
PORGY AND BESS

Samuel Goldwyn's motion picture production of Gershwin's opera, stars Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr. and Pearl Bailey. Directed by Otto Preminger, this musical in Todd-AO and Technicolor, and with Hi-Fi stereophonic sound, is scheduled to follow " South Pacific " at London's Dominion Theatre, when this record-breaking production eventually ends its run. A Samuel Goldwyn production, it is distributed throughout the world by Columbia

RANK FD

EL CID

Charlton Heston and Sophia Loren star in the story of Spain's great medieval warrior-hero. There is an impressive line-up of international stars for this Samuel Bronston production in Super Technirama-70 and Technicolor directed by Anthony Mann



RANK FD

IN THE DOGHOUSE

This comedy sees Leslie Phillips, Peggy Cummins, Hattie Jacques, James Booth and Dick Bentley in a riotous tale of a veterinary surgeon: produced by Hugh Stewart and directed by Darcy Conyers

A PAIR OF BRIEFS

Made by the team of producer Betty Box and director Ralph Thomas, this is a comedy that has a sly dig at the lighter side of the law. Michael Craig, Mary Peach and James Robertson Justice are just a few of the stars

RANK FD

ALL NIGHT LONG

Music in the modern jazz idiom is featured in this drama, which stars Patrick McGoohan, Keith Michell, Betsy Blair, Marti Stevens and Richard Attenborough. A Bob Roberts production it is produced and directed by Michael Relph and Basil Dearden

RANK FD

WALTZ OF THE TOREADORS

Peter Sellers stars in this comedy based on the Jean Anouilh play of the same name. Dany Robin, John Fraser, Cyril Cusack and Margaret Leighton co-star: produced by Peter de Sarigny and directed by John Guillermin. The film is a Julian Wintle-Leslie Parkyn production for Independent Artists

RANK FD

TIARA TAHITI John Mills is back again in this Ivan Foxwell production, a high comedy with pathos, which introduces newcomer Rosenda Monteros. James Mason co-stars: directed by William Kotcheff against a Tahiti background

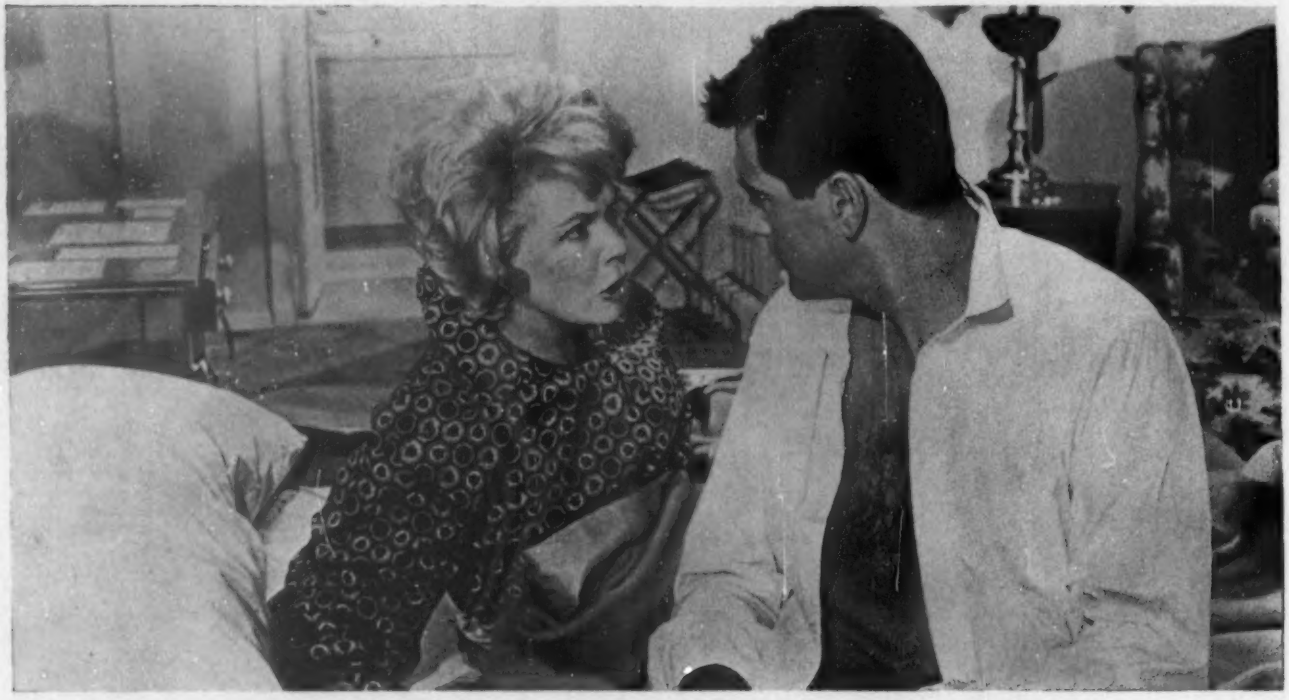
RANK FD

SODOM AND GOMORRAH A film which should make a tremendous impact in 1962 is this Biblical spectacular which stars Stewart Granger, Pier Angeli, Stanley Baker, Anouk Aimee and Rossana Podesta: a Titanus production, directed by Robert Aldrich

RANK-UI

LOVER COME BACK

The combination of Rock Hudson, Doris Day and Tony Randall is back again in this tale of romance and rivalry in New York's advertising world. This is a Seven Pictures-Nob Hill-Arwin production, produced by Stanley Shapiro and Martin Melcher and directed by Delbert Mann



RANK-UI

FLOWER DRUM SONG

Already famous as a stage musical, and with many of the Rodgers and Hammerstein top song hits, this film has been described as lush, gay and lively; it has Nancy Kwan heading a cast that includes James Shigeta, Miyoshi Umeki and Juanita Hall. Henry Koster directed this Ross Hunter production in colour

RANK-UI

CAPE FEAR

Heavy drama with the added spice of terror and suspense is featured in this picture. It is a Melville production starring Gregory Peck, Robert Mitchum and Polly Bergen: producer is Sy Bartlett, and the director J. Lee Thompson

RANK-UI

TOUCH OF MINK

Cary Grant and Doris Day are teamed for the first time in a gay romantic comedy about a carefree bachelor. It is produced by Stanley Shapiro and directed by Martin Melcher. Gig Young and Audrey Meadows co-star

RANK-UI

CAPTAIN CLEGG

Specialist in screen horror, Hammer here has a smuggling adventure. Peter Cushing, Yvonne Romain, Oliver Reed and Patrick Allen are the stars

SPIRAL ROAD

From the jungles of Surinam, Dutch Indonesia, comes the filmed version of Jan de Hartog's best-selling novel, which stars Rock Hudson, Burl Ives, and Gena Rowlands. The film is about the work of Dutch doctors in the jungle. Robert Arthur and Robert Mulligan form the producer-director team

WARNER-PATHE

PETTICOAT PIRATES

Charlie Drake finds himself all at sea and surrounded by girls in his latest film in which he masquerades as a Wren for much of the action. A naval romp from Associated British in CinemaScope and Technicolor co-starring Anne Heywood, Cecil Parker, and John Turner, it is produced by Gordon L.T. Scott and directed by David Macdonald

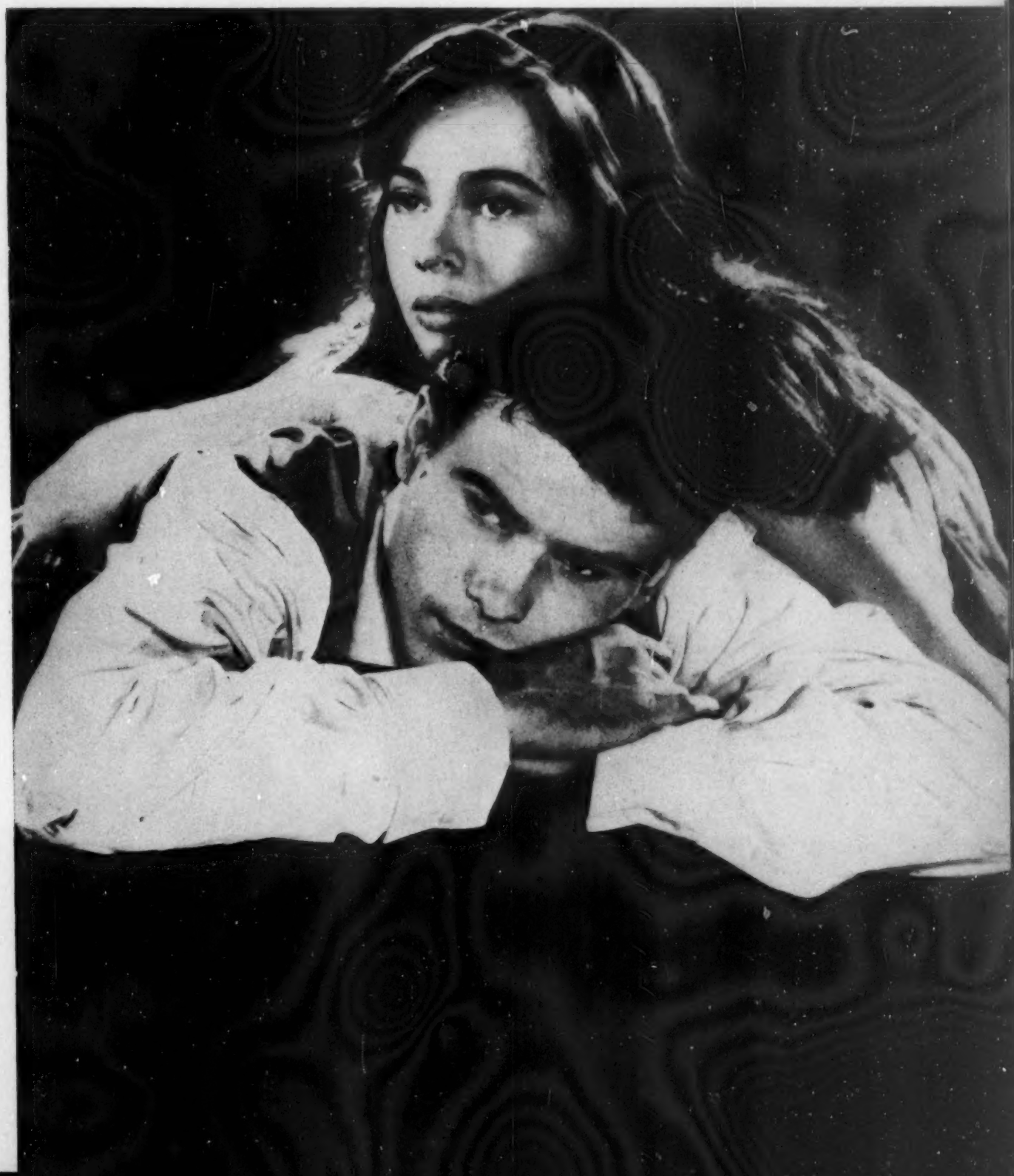
WARNER-PATHE

THE YOUNG ONES

A fast-moving musical, tailor-made for singer Cliff Richard and a predominantly youthful cast. Directed by young Canadian Sidney Furie and produced by Kenneth Harper for Associated British, the picture is in Technicolor and CinemaScope. Co-starring are Robert Morley and newcomer Carole Gray

WARNER-PATHE

FANNY A passionate story of star-crossed young lovers set against a background of the colourful Marseilles waterfront and starring Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz. Joshua Logan's romantic, and often funny, Technicolor production for Warner Bros. is based on the classic Marcel Pagnol trilogy



WARNER-PATHE

SPLENDOUR IN THE GRASS

Elia Kazan brings to the screen William Inge's provocative story about the painful dilemmas which beset young people in love. Natalie Wood and Warren Beatty star in this Warner Bros. picture in Technicolor

WARNER-PATHE

GO TO BLAZES

Dave King makes his first appearance in a film comedy in this hilarious story about a gang of crooks who make their getaway in a fire-engine and become unwittingly involved in some genuine fireworks. Co-starring are Robert Morley and Daniel Massey with Coral Browne, Dennis Price, Norman Rossington and Maggie Smith. Produced by Kenneth Harper and directed by Michael Truman, the film is an Associated British production in Technicolor and CinemaScope

WARNER-PATHE

SUSAN SLADE

Troy Donahue and Connie Stevens are teamed for the second time in this drama of a young girl whose first love affair ends in disaster. Delmer Daves wrote, produced and directed the Warner Bros. Technicolor picture which also stars Dorothy McGuire

WARNER-PATHE

THE ROMAN SPRING OF MRS. STONE

Vivien Leigh returns to the screen for the first time in seven years in the controversial role of a rich American widow who falls tragically in love with an Italian gigolo. Co-starring in this A.A. production in Technicolor, is Warren Beatty. Jose Quintero directed from Tennessee Williams' story for producer Louis de Rochemont

WARNER-PATHE

BILLY BUDD

A stirring and dramatic story, based on Herman Melville's novel about life in the British navy during the Napoleonic wars. Peter Ustinov produced, directed and stars in the Anglo Allied production which introduces Terence Stamp in the title role and co-stars Robert Ryan, Melvyn Douglas, Ronald Lewis, John Neville and Paul Rogers

A MAJORITY OF ONE

WARNER-PATHE

Teamed for the first time, Alec Guinness and Rosalind Russell play a Japanese business tycoon and a sweet-natured Brooklyn widow whose unusual friendship has unexpected repercussions. Based on the Broadway and London stage hit, Mervyn LeRoy's production for Warner Bros. is in Technicolor. Co-starring Ray Danton and Sharon Hugueny

ONE, TWO, THREE

James Cagney turns comedian for his role in director-producer Billy Wilder's latest. In this scene he seems all set to get tough with a bottle of pop. The film also stars Horst Buchholz, Arlene Francis, Pamela Tiffin and Lilo Pulver

UNITED ARTISTS

SERGEANTS 3

A tough spot for Peter Lawford and Frank Sinatra in this western based on Rudyard Kipling's "Gunga Din" but set in the American West. Also starring are Dean Martin and Sammy Davis jnr. Directed by John Sturges and produced by Frank Sinatra in Panavision 35 and colour

UNITED ARTISTS

FOLLOW THAT DREAM

Elvis Presley gets a lot of attention from Anne Helm who appears with him in this musical comedy in Panavision and Eastman Color. Gordon Douglas directed and David Weisbard produced. Arthur O'Connell and Joanna Moore also star

ROAD TO HONG KONG

Bing Crosby, Bob Hope with Peter Sellers, one of their guest stars in the seventh of the famous series co-starring Joan Collins, Dorothy Lamour and Robert Morley. The comedy was directed by Norman Panama and produced by Melvin Frank

THE VALIANT

John Mills plays a cruiser captain faced with an agonising decision in this wartime story of an Italian underwater attack on Alexandria harbour. The film, directed by Roy Baker and produced by Jon Pennington in CinemaScope, also stars Ettore Manni and Robert Shaw

UNITED ARTISTS

JESSICA

Maurice Chevalier stars in this drama in Panavision and Eastman Color, produced and directed by Jean Negulesco. The film tells the story of an American midwife who practises her profession in a small Italian village. Angie Dickinson and Agnes Moorehead co-star

UNITED ARTISTS

GIRL ON THE BOAT

Norman Wisdom appears as a gay young man about town in his latest comedy in which he co-stars with Millicent Martin, seen here in a scene from the film. John Bryan produced and Henry Kaplan directed

WEST SIDE STORY

The Sharks, headed by George Chakiris, meet their girl friends in the screen adaptation of the highly successful stage play. Directed by Robert Wise and Jerome Robbins and produced by Robert Wise in Panavision 70 and Eastman Color, the musical drama also stars Natalie Wood, Russ Tamblyn, Richard Beymer and Rita Moreno

UNITED ARTISTS

JUDGMENT AT NUREMBERG

Spencer Tracy, as the chief judge, and Marlene Dietrich, as a German general's widow, head an all-star cast in the story of the trial of Nazi war criminals. Burt Lancaster, Richard Widmark, Maximilian Schell, Judy Garland and Montgomery Clift co-star. The film was produced and directed by Stanley Kramer

POCKETFUL OF MIRACLES

Bette Davis plays a down-at-the-heel apple-seller in Frank Capra's comedy which also stars Glenn Ford. In this scene she appears with the Panhandlers, the colourful group of Broadway beggars immortalised by Damon Runyon in his book "Madame La Gimp." Panavision 35 and Eastman Color

THE HAPPY THIEVES

Rex Harrison and Rita Hayworth co-star in the comedy of a gentleman art thief. Directed by George Marshall, produced by James Hill

UNITED ARTISTS

SOMETHING WILD

Carroll Baker and Ralph Meaker star in the drama directed by Jack Garfein and produced by George Justin. The film tells the passionate love story of two people in the sweltering summer of New York

THE SECOND TIME AROUND

Debbie Reynolds gives the wild and woolly West the run-around in this riotous comedy of a young girl who tames a lawless town and becomes the first lady sheriff. Co-starring in the De Luxe Colour picture are Steve Forrest, Andy Griffith, Thelma Ritter, Juliet Prowse, and Ken Scott

20th CENTURY-FOX

THE COMANCHEROS

John Wayne, Stuart Whitman and Ina Balin co-star in George Sherman's big-scale Western drama in De Luxe Colour, which also co-stars Nehemiah Persoff and Lee Marvin. Michael Curtiz directed

20th CENTURY-FOX

THE INNOCENTS

Deborah Kerr becomes convinced that her young charge, Martin Stephens, is possessed by the devil in this scene from Jack Clayton's picture. A British CinemaScope release which also co-stars Peter Wyngarde, Megs Jenkins, Michael Redgrave and Pamela Franklin

TENDER IS THE NIGHT

Cesare Danova, Jennifer Jones and Jason Robards, Jnr., in a scene from Henry Weinstein's CinemaScope release in De Luxe Colour. Joan Fontaine, Tom Ewell, Jill St. John and Paul Lukas also co-star

20th CENTURY-FOX

THE INSPECTOR

Stephen Boyd and Dolores Hart in a dramatic scene from Mark Robson's British production. Directed by Philip Dunne, in Eastman Color, the CinemaScope release also co-stars Leo McKern, Hugh Griffith, Donald Pleasance, Harry Andrews, Robert Stephens and Marius Goring

THE DEVIL NEVER SLEEPS

William Holden is forced to watch the ill-treatment of France Nuyen in this dramatic scene from Leo McCarey's British production. A 20th Century-Fox CinemaScope release in Eastman Color which also co-stars Clifton Webb

STATE FAIR

Pat Boone, Pamela Tiffin, Tom Ewell and Alice Faye in a scene from Rodgers and Hammerstein's "State Fair." Produced by Charles Brackett and directed by Jose Ferrer, the De Luxe Colour picture also co-stars Bobby Darin and Ann-Margret

20th CENTURY-FOX

THE LONGEST DAY

Peter Lawford and Richard Todd in a battle-sequence from Darryl F. Zanuck's CinemaScope picture based on Cornelius Ryan's best-seller about the Normandy invasion. William Holden, Robert Mitchum, Kenneth More, Henry Fonda, Curt Jurgens, John Gregson, Jose Ferrer, Robert Wagner, Fabian, Tommy Sands, Paul Anka, Red Buttons, Jean Louis Barrault, Arletty, and Irina Demich also star

CLEOPATRA

Joseph L. Mankiewicz directs Elizabeth Taylor in the title role of the Todd-AO spectacle produced by Walter Wanger. In De Luxe Colour, the picture also co-stars Richard Burton, Rex Harrison, Hume Cronyn, Roddy McDowall, Robert Stephens and Cesare Danova

20th CENTURY-FOX

HEMINGWAY'S YOUNG MAN

Richard Beymer plays the title role in a Jerry Wald CinemaScope production based on the late author's famous collection of "Nick Adams" short stories. The picture also co-stars Paul Newman, Susan Strasberg, Arthur Kennedy, Eli Wallach, Dan Dailey and Diane Baker

BLUE HAWAII

Elvis Presley livens up a dull dinner party thrown by his parents in Hal Wallis's picture, a romantic musical comedy in Panavision and Technicolor, also starring Joan Blackman. Directed by Norman Taurog, it was filmed in Hawaii. Made by the team responsible for "G.I. Blues," this film features more songs than any previous Presley subject

PARAMOUNT

MY GEISHA

Shirley MacLaine, Yves Montand and Bob Cummings in a scene from Steve Parker's production which was directed by Jack Cardiff in Technirama and Technicolor. It is a comedy in an unusual setting as Shirley MacLaine follows her dynamic director-husband to Japan and becomes a geisha girl in order to deceive him. Filmed in its actual locale in Tokyo and Kyoto, the film also stars Edward G. Robinson and Yoko Tani

PARAMOUNT

SUMMER AND SMOKE

Laurence Harvey, portraying a reprobate young doctor in a small Mississippi town, and Geraldine Page, as the minister's daughter who has secretly loved him since childhood, give compelling performances in Hal Wallis's production of Tennessee Williams's play filmed in Panavision and Technicolor. Peter Glenville directed the picture, which also stars Rita Moreno, Pamela Tiffin, Una Merkel, John McIntire, Thomas Gomez and Earl Holliman

THE COUNTERFEIT TRAITOR

William Holden and Klaus Kinsky as they appear in the Perlberg-Seaton production which is in Technicolor. Holden stars with Lilli Palmer and Hugh Griffith. The reality and authenticity of one of World War II's most thrilling spy stories have been captured with on-the-spot location filming taking place in Hamburg, Berlin, Copenhagen and Stockholm. George Seaton directed

PARAMOUNT

THE MAN WHO SHOT LIBERTY VALANCE

James Stewart and John Wayne had never worked together until producer-director John Ford signed them for the leading roles in this Western, in which Vera Miles, Lee Marvin and Edmond O'Brien also star. Woody Strode and John Wayne find James Stewart after he has been beaten up and they bring him to the kitchen of a cafe where Vera Miles washes his wounds

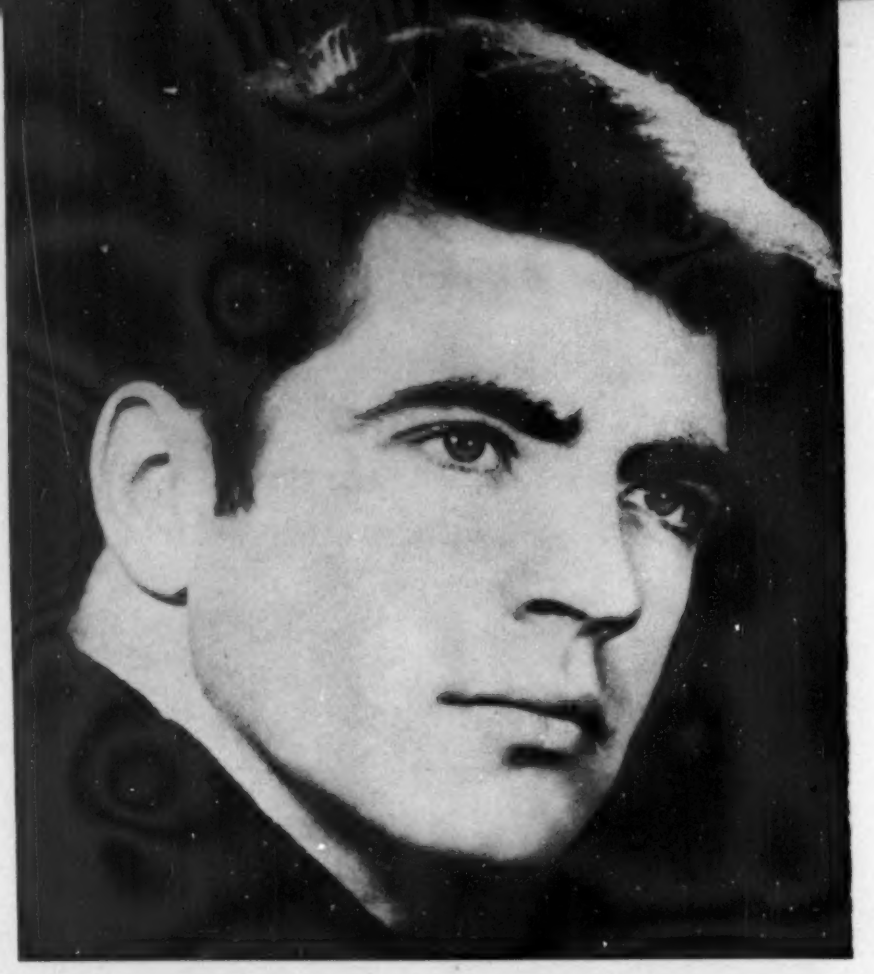
BLOOD AND ROSES

Elsa Martinelli is surprised to find Annette Vadim asleep on her bed in a scene from this eerie modern suspense drama in which Mel Ferrer heads the cast. Photographed in Technirama and Technicolor on location near Rome, it was directed by Roger Vadim, the young French director, and produced by Raymond Eger

ANGLO AMALGAMATED

A KIND OF LOVING

Alan Bates was bought out of a Broadway play by Anglo Amalgamated to star in this production by Joseph Janni, directed by John Schlesinger from a screenplay by Keith Waterhouse and Willis Hall. It also stars June Ritchie and Thora Hird and is a dramatic love story set against a background of a northern industrial town. Pictures show Alan Bates; and June Ritchie and Alan Bates in a scene from the film



ANGLO AMALGAMATED

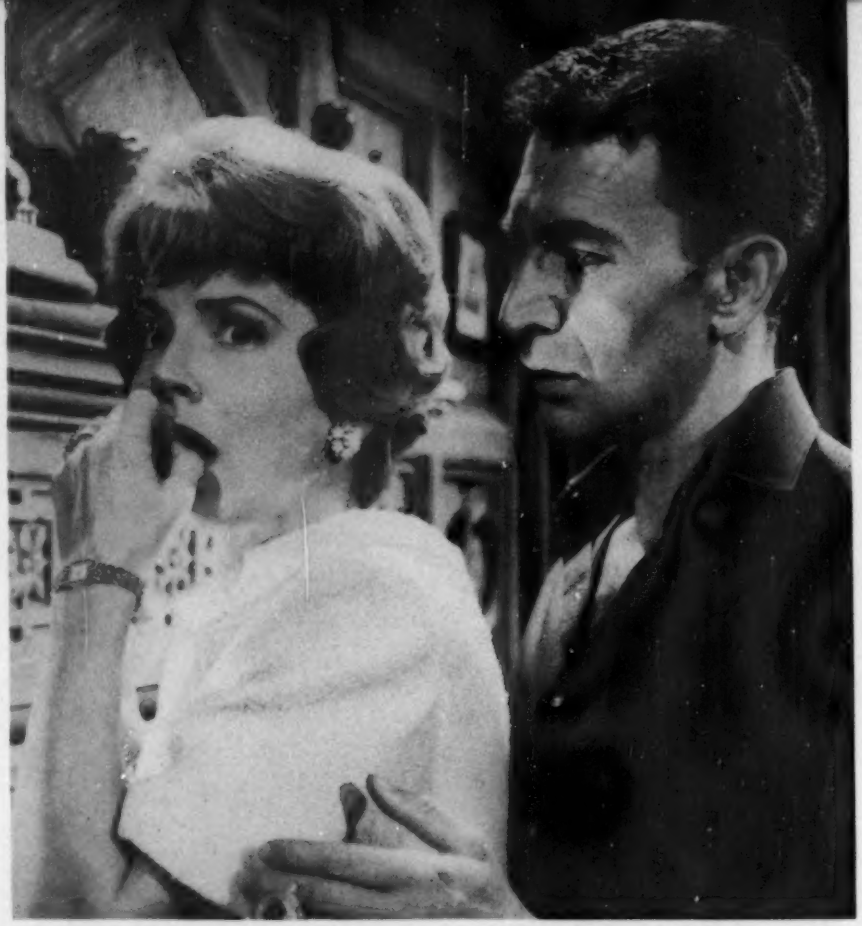
TWICE ROUND THE DAFFODILS

Latest Peter Rogers comedy drama for Anglo stars Juliet Mills, Donald Sinden, Donald Houston, Kenneth Williams and Ronald Lewis. Produced by Peter Rogers and directed by Gerald Thomas it has a supporting cast including Andrew Ray, Joan Sims, Lance Percival, Jill Ireland and Sheila Hancock. The screenplay was by Norman Hudis. In the pictures are: Kenneth Williams, Rene Houston, Ronald Lewis and Juliet Mills; Donald Sinden, Lance Percival, Kenneth Williams, Donald Houston and Andrew Ray

ANGLO AMALGAMATED

NIGHT OF THE EAGLE

American Janet Blair co-stars with Peter Wyngarde and Margaret Johnston in this Julian Wintle/ Leslie Parkyn production, produced by Albert Fennell and directed by Sidney Hayers from a screenplay by Richard Matheson, Charles Beaumont and George Baxt. Scenes from the film show: Janet Blair and Peter Wyngarde; and Peter Wyngarde, Janet Blair and Kathleen Byron



ANGLO AMALGAMATED

SHE'LL HAVE TO GO

This Asher Brothers production stars Bob Monkhouse, Alfred Marks and Hattie Jacques. Also starring in this comedy is Dennis Lotis and the film introduces continental star Anna Karina: directed by Robert Asher from a screenplay by John Waterhouse. Pictures show: Alfred Marks and Anna Karina; Hattie Jacques, Graham Stark, Alfred Marks and Bob Monkhouse

WALT DISNEY

BABES IN TOYLAND

A scene from Walt Disney's new live-action musical in Technicolor, starring Ray Bolger, Tommy Sands, Annette Funicello and Ed Wynn with Tommy Kirk, Kevin Corcoran, Gene Sheldon and Henry Calvin. This is Disney's first live-action musical extravaganza and is based on the melodies of Victor Herbert. Jack Donohue directed

THE CASTAWAYS

Based on the Jules Verne story, Walt Disney's ambitious outdoor adventure, stars Maurice Chevalier, Hayley Mills and George Sanders. The Technicolor feature was directed by Robert Stevenson, from a screenplay by Lowell S. Hawley with Hugh Attwooll as associate producer

WALT DISNEY

MOON PILOT

This is the story of America's first astronaut to make the journey around the moon. Stars are Tom Tryon, Edmond O'Brien, Brian Keith and Dany Saval. James Neilson directed

BON VOYAGE

Based on the best-selling novel by Mary and Joseph Hayes, this comedy-romance stars Jane Wyman, Fred MacMurray, Michael Callan, Deborah Walley, Tommy Kirk and Kevin Corcoran. It is the story of a typical American couple who take their first holiday in Europe with their three youngsters. Directed by James Neilson

WALT DISNEY

NIKKI, WILD DOG OF THE NORTH

A scene from Walt Disney's Technicolor picture, based on the adventure novel, " Nomads of the North " by James Oliver Curwood. The picture was filmed in the Canadian Rockies and stars Jean Coutu, Emile Genest, Uriel Luft and Robert Rivard. It tells the story of Nikki, a Malemute dog, and Neewa the bear cub who are stranded in the icy northern wastes after the canoe carrying them overturns in the rapids

PINOCCHIO

Walt Disney's full-length feature cartoon is filmed in Technicolor. It is the story of the little puppet who wanted to become a real boy

WALT DISNEY

BIG RED

Walter Pidgeon, Gilles Payant and Emile Genest are the stars of this picture which tells the story of a 14-year-old boy and the prize-winning Irish setter he wants to own. Directed by Norman Tokar

THE PRINCE AND THE PAUPER

Personally produced by Walt Disney, this new British Technicolor production stars Guy Williams, Laurence Naismith, Donald Houston and Sean Scully. The spectacular story is adapted from Mark Twain's historical fantasy concerning the ragged London urchin whose "prince for a day" escapade results in his being crowned as king on the death of Henry VIII. Don Chaffey directed

SF FILMS

VIOLENT SUMMER

Martine Carol and the exciting newcomer Dahlia Lavi, take the lead in this sex mystery

THE DEVIL PULLS THE STRINGS

A hard hitting, realistic story of the hardship endured by prisoners of war in Siberia. Stars are Anna Smolik and Charles Millot

WAY OF THE WICKED

Belinda Lee portrays Lina in this full-blooded, romantic melodrama, set in a mussel picking village in France

A Happy Christmas and Good Wishes for 1962 to all users of

EASTMAN FILM

from **Kodak**

* * * * * * * *

Kodak Limited,
Motion Picture Film Division,
Kodak House, Kingsway,
London, W.C.2.

'Eastman' is a registered trade-mark.

HALAS & BATCHELOR cartoons wish you

A PROSPEROUS NEW YEAR

10a SOHO SQ
LONDON W1

GER 7681.2

Your own recording facilities augmented by the RCA recording studios

RCA GREAT BRITAIN LTD

(An associate company of Radio Corporation of America)

Studio & Recording Division

The Tower, Hammersmith Broadway,

London, W.6. Riverside 8641

THE BRITISH PRODUCTION SCENE

It was an umbrella year

by JOHN CHAMP

THIS has been the year of the silk-lined umbrella; the year in which the trend has been for independent producers and directors to form their own distribution-production companies and then step under the protecting brolly of a major distributor for the benefit of both.

Among the new companies in this field which have yet to start production are Garrick, Wessex and Albion, which have linked themselves with British Lion.

Among the earlier starters who have confirmed that they know where they are going are Allied Film Makers and the Bryanston Group.

It is from these sources that the realistic—and undoubtedly box-office—films like "A Taste Of Honey," "Saturday Night And Sunday Morning" and "Victim" are emerging.

But it is not only the umbrella groups who will necessarily be producing the big ones. There are plenty of good films planned by the major studios, the companies that stick to production only, and the one-at-a-time independent producers—as the following preview of some of 1962's films shows.

Sad moment

Apart from this welcome development in the field of production, it was a quiet year, but with some sad moments.

Chief among these, probably, was the "death" of Walton Studios, which had a claim to be regarded as the oldest surviving seat of British feature production.

It was a loss that the industry, unfortunately, could not afford to avoid, and it is ironic that Shepperton Studios, which bought the so-called "Robin Hood" stage from Walton and re-erected it as a store, has pretty well continuously ever since been using it as a shooting stage to meet the present demand for studio facilities.

The way in which Shepperton has climbed out of its recent bad patch is, in fact, probably the finest success story of the year.

At the present moment the studio is busy with alterations and expansions: two new stages are being built where the old insert stage and bar used to be, and close by, a new dubbing theatre is to be erected next to the cutting rooms.

On the industrial relations side the year was comparatively free of dispute, certainly of serious dispute. This is more important than ever now, since goodwill between producers and the unions needs to be fostered also in the wider promise of international co-production and the European Common Market.

Here are some of the production plans for 1962, which indicate that it should be at least as good a production year as 1961.

International

ASSOCIATED BRITISH will be making "The Golden Fool," a big international production set in South Africa, and, with Seven Arts, will be making the postponed "Tamahine," with Bill Whittaker producing and Nancy Kwan starring.

The company also plans another Tony Hancock subject to follow "The Rebel," and Elstree Films (which links Associated British with Lew and Leslie Grade and Kenneth Harper) will be making another Cliff Richard film to follow "The Young Ones."

Instead of making nine or ten films—as it has in past years—HAMMER will next year be spending just as much money on production, but on fewer films.

They will be international in scope and budget and aimed at the world market.

First film being made within this new framework is the £400,000 remake of "Phantom of the Opera," with Herbert Lom and Heather Sears in the starring roles. Anthony Hinds is producing and Terence Fisher directing for Universal International release.

Hammer also has a four-picture deal with Columbia, which includes a remake of "The Dark House" in association with William Castle, who made the original.

Alun Owen's play "The Ruffians," about hooliganism in Liverpool; "Maniac" and "One More River" completes the line-up at present.

ANGLO-AMALGAMATED is looking forward to a heavy production programme to which Peter Rogers will be making a substantial contribution.

Producer Rogers will be "Carry On Cruising," the first of the series to be shot in colour. He follows this with "The Iron Maiden," a comedy in which old-time steam traction engines play a prominent part.

Then comes "The Tangled Web," an original thriller by Jimmy Sangster, followed by "Second Opinion," a suspense film from Ronald Scott Thorne's novel.

Also on the Rogers schedule is "Steady Boys Steady," a comedy from a novel by James Mitchell.

Another 'Doctor'

It looks as if PINEWOOD will be as busy as ever, and there are plenty of "regulars" among the names already scheduled to film there for Rank.

Betty Box and Ralph Thomas, for example, have another in the "Doctor" series lined up. This one is titled "Doctor in Clover."

The same team is also planning to make "The Tinker" (tentative title), based on the play of that name by Laurence Dobi and Robert Sloman.

The Kingsley Amis book, "Take a Girl Like You," will be filmed by producer Hugh Stewart from Wolf Mankowitz's screenplay.

Producer Bill MacQuitty and director Ken Annakin will team up to make "Death of a Snout," the Douglas Warner book from which Alun Faulkner has written the screenplay.

The Julian Wintle-Leslie Parkyn association will also be making films for Rank. "This

A COMPLETE LABORATORY SERVICE
PRODUCTION FILM PROCESSING AND RUSH PRINTING
TITLES ★ OPTICALS ★ INSERTS ★ SPECIAL EFFECTS
ANIMATED DIAGRAMS ★ EDITING ★ NEGATIVE CUTTING
FILMLETS AND FILM STRIPS IN B & W AND COLOUR
STUDIO FILM LABORATORIES LTD
ESTABLISHED OVER 30 YEARS
71 DEAN ST., LONDON, W.1
TELEPHONE: GER. 0831-5
REVIEW YOUR FILMS AT OUR R.C.A. PREVIEW THEATRE * MAG-OPT. 35 and 16-mm.

Sporting Life," starring Richard Harris in the story of a Rugby League star, will be produced by Karel Reisz and directed by Lindsay Anderson for Independent Artists.

Leslie Parkyn will also be producing "The Fast Lady," with Ken Annakin directing and a cast headed by Leslie Phillips, Stanley Baxter and James Robertson Justice.

At Beaconsfield

The association of Julian Wintle and Leslie Parkyn, directors of Independent Artists with Anglo, will also be continuing.

The Beaconsfield team will be making "Crooks Anonymous," a comedy with screenplay by Jack Davies, and "The Girl on the Beach," a love story with a holiday playground background.

Joseph Janni, who has just produced "A Kind of Loving" for Anglo, will be making another for the company next year. This will be "Billy Liar," the play which brought acclaim to Albert Finney when it was seen in London's West End.

David Deutsch, Anglo's production executive, will himself produce "The Best of Everything" (tentative title), which is based on a short story by Stanley Ellin.

John Brabourne and Lewis Gilbert, the team that made "Sink the Bismarck!" and "HMS Defiant" will be working together again on "The Patriots," the James Barlow novel from which Nigel Kneale has written the screenplay.

And in addition to these first features there will also be new additions in the Edgar Wallace and "Scotland Yard" series.

Kenneth Rive's company, GALAWORLD-FILM, is making its second production next year by starting "The Boys" in January.

Sidney Furie is directing this courtroom drama about four teenagers accused of murdering a garage hand, and will make it entirely on location in England and southern Ireland. Robert Morley is cast as prosecuting counsel.

Irving Allen and Albert Broccoli, the WARWICK chiefs, have an ambitious programme of four films:

"Cromwell" will be a historical epic. It will cost £1½ millions, and be made on location—probably in Spain—in Technicolor and Super Technirama 70. The script has been completed by Ken Hughes, who will also direct.

"Fings Ain't What They Used To Be," from the very successful stage play, is now being scripted by Frank Norman and Harold Huth, and will be made in Technicolor and Technirama.

"Force 136," about a special operations unit, will be made on location in India, from a script by Harold Huth and Stanley Mann.

"No Drums, No Trumpets," a story about the underground resistance movement in France, will be made from Barry Wynn's novel.

Broccoli will also be associated with Harry Saltzman in the making of films of a number of the Ian Fleming counter-espionage thrillers.

Umbrellas

THE BOULTING BROTHERS are to make "Heavens Above" for BRITISH LION, and the company also has "The Devil's Agent" scheduled.

THE BRYANSTON GROUP will be supplying "The Loneliness of the Long Distance Runner," a Woodfall production which Tony Richardson is producing and directing. Also for Bryanston is "Prize of Arms," which George Maynard is producing and Cliff Owen directing.

PAX, the company that links Bryanston and Britannia interests (its first film was "The Day The Earth Caught Fire"), has now got its second lined up. The title: "Down Among The Dead Men."

The new BRYANSTON SEVEN ARTS company will be launching out with "Sammy Going South," Michael Balcon's production, and will follow with "Tom Jones," which Tony Richardson will produce and direct.

Val Guest is to produce "Sleep Long My Love," which will be released through BRITANNIA/BRITISH LION. The same distribution set-up will apply for "Wolf Pack," which B. Ostrer is producing with C. Pennington Richards directing.

Independent

COLUMBIA will be handling a number of independent British productions, including "Ambush in Leopard Street," which Bill and Michael Luckwell are producing and J. Henry Piperno is directing.

The same producers will also be making "Enter Inspector Duval."

Carol Reed is now working on "Ballad of the Running Man," which he will produce and direct, and John Sloan will produce "The Holiday" for Open Road Films.

Charles H. Schneer will be producing "First Man on the Moon," in Super Dynamation and colour, and "The Golden Ass," in CinemaScope and Technicolor.

"Hi Diddle Diddle" will be the Blazer Films contribution to the Columbia release schedule, while Stanley Donen will be producing and directing "That Fatal Charm," a comedy drama, for the same company.

Open Road also have another subject in preparation titled "The Victors."

—and a

HAPPY NEW YEAR

from

M·G·M BRITISH STUDIOS

Lawrence P. Bachmann
In Charge of Production

Maurice Foster
General Manager

Seasonal Greetings

and a

Prosperous New Year

to our many Friends

in the Industry

FROM

BRENT LABORATORIES LTD.

and

TOPICAL FILM CO., LTD.

NORTH CIRCULAR ROAD · CRICKLEWOOD · LONDON · N.W.2

BRITISH PRODUCTION RECORD

OCTOBER 1, 1960 . . . . SEPTEMBER 30, 1961

ABPC, ELSTREE

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
The Naked Edge	George Glass and Walter Seltzer	Michael Anderson	Erwin Hillier	United Artists	B. and W.	1.85
Taste of Fear	Jimmy Sangster	Seth Holt	Douglas Slocombe	Columbia	B. and W.	1.85
Lolita	James B. Harris	Stanley Kubrick	Ossie Morris	—	B. and W.	1.85:1.66
The Roman Spring of Mrs. Stone	Louis de Rochemont	Jose Quintero	Harry Waxman	Warner-Pathe	Eastman Color	1.85
Go To Blazes	Kenneth Harper	Michael Truman	Erwin Hillier	Warner-Pathe	Technicolor	2.35 CinemaScope
Petticoat Pirates	Gordon L. T. Scott	David Macdonald	Gilbert Taylor	Warner-Pathe	Technicolor	2.55 CinemaScope
Billy Budd	Peter Ustinov	Peter Ustinov	Robert Krasker	Warner-Pathe	B. and W.	2.35 CinemaScope
The Young Ones	Kenneth Harper	Sidney Furie	Douglas Slocombe	Warner-Pathe	Technicolor	2.55 CinemaScope
Operation Snatch	Jules Buck	Robert Day	Geoffrey Faithfull	Regal International	B. and W.	1.85:1.66
Night of the Eagle	Albert Fennell	Sidney Hayers	Reg Wyer	Anglo Amalgamated	B. and W.	1.75

TV FILMS

Sir Francis Drake — Produced for A.B.C. TV by Anthony Bushell.

Many various television commercials have also been made at the studios during the year.

ARDMORE

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Murder in Eden	Bill Luckwell, Jock MacGregor	Max Varnell	Jimmy Harvey	RFD	B. and W.	1.75
A Question of Suspense	Bill Luckwell, Jock MacGregor	Max Varnell	Philip Grindrod	BLC	B. and W.	1.75
Enter Inspector Duval	Bill Luckwell, Jock MacGregor	Max Varnell	Stephen Dade	BLC	B. and W.	1.75
Stork Talk	Bruce Newbery	Michael Forlong	Norman Warwick	Unifilms	B. and W.	1.75
Freedom to Die	Charles Leeds	Francis Searle	Ken Hodges	Butchers	B. and W.	1.75

BEACONSFIELD

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Payroll	Julian Wintle and Leslie Parkyn	Sidney Hayers	Ernest Steward	Anglo Amalgamated	B. and W.	1.75
Very Important Person	Julian Wintle and Leslie Parkyn	Ken Annakin	Ernest Steward	R.F.D.	B. and W.	1.75
House of Mystery	Julian Wintle and Leslie Parkyn	Vernon Sewell	Ernest Steward	Anglo Amalgamated	B. and W.	1.75
Man in the Back Seat	Julian Wintle and Leslie Parkyn	Vernon Sewell	Reg Wyer	Anglo Amalgamated	B. and W.	1.75

TV FILMS

Ghost Squad — Series produced by Connery Chappel for Rank and ATV

BRAY

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
The Curse of the Werewolf	Anthony Hinds	Terence Fisher	Arthur Grant	Universal International	Technicolor	Wide-screen
Watch It Sailor	Maurice Cowan	Wolf Rilla	Arthur Grant	Columbia	—	Wide-screen
Cash On Demand	Michael Carreras	Quentin Lawrence	Arthur Grant	Columbia	—	Wide-screen
The Damned	Anthony Hinds	Joseph Losey	Arthur Grant	Columbia	—	Hammerscope
The Pirates of Blood River	Anthony Nelson Keys	John Gilling	Arthur Grant	Columbia	Eastman Color	Hammerscope

BRIGHTON

Commercials

BUSHEY

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Stranger in the Home	Derek Knight	Derek Knight	David Holmes	Sponsored	Eastman Color	Standard
A Case for Shiftwork	Anvil Films	Richard Warren	Leslie Dear	Sponsored	B. and W.	Standard
Arthur Clears the Air	Henry Reed	Gerrard Bryant	Leslie Dear	Nat. Coal Board	Eastman Color	Standard
Computer Achievements	Anthony Gilkinson, Rayant Pictures	John Reeve	David Holmes	Sponsored	Ektachrome	Standard
Nothing Barred (Extra scenes)	Rix-Conyers	Darcy Conyers	Bunny Onions	British Lion	B. and W.	Wide-screen
Sunday Thoughts	Religious Films	Norman Walker	Norman Johnson	RFD	B. and W.	Wide-screne
Student Nurse	Anthony Gilkison, Rayant Pictures	Sara Erulkar	David Holmes	COI	Ektachrome	Standard
Newspaper Run	Anthony Gilkison, Rayant Pictures	John Durst	Douglas Ransom	Sponsored	Eastman Color	Wide-screen
A Great Ship	Anthony Gilkison, Rayant Pictures	John Reeve	Douglas Ransom	Sponsored	Eastman Color	Wide-screen
700 Miles of Oil	Anthony Gilkison, Rayant Pictures	Anthony Isaacs	David Holmes	Sponsored	Eastman Color	Standard
North India Pipeline	Anthony Gilkison, Rayant Pictures	John Durst	Douglas Ransom	Sponsored	Eastman Color	Wide-screen
Greece Today	Anthony Gilkison, Rayant Pictures	John Durst	David Holmes	Sponsored	Eastman Color	Wide-screen
Turkey—Land of Promise	Anthony Gilkison, Rayant Pictures	Ken Fairbairn	David Holmes	Sponsored	Eastman Color	Wide-screen

TV FILMS

Head On — Commercials made by Rayant Television and March Films for Granada TV, directed by Norman Dunkels.

BRITISH PRODUCTION RECORD—continued

HALLIFORD

Commercials

KAY, CARLTON HILL

Commercials

MERTON PARK

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Kenya	Herman Cohen	John Lemont	Desmond Dickinson	Anglo Amalgamated	Eastman Color	1.66
Clue of the New Pin	Jack Greenwood	Allan Davis	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Partners in Crime	Jack Greenwood	Peter Duffell	Bert Mason	Anglo Amalgamated	B. and W.	1.66
The Square-Mile Murder	Jack Greenwood	Allan Davis	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Never Never Murder	Jack Greenwood	Peter Duffell	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Wings of Death	Jack Greenwood	Allan Davis	Bert Mason	Anglo Amalgamated	B. and W.	1.66
The Fourth Square	Jack Greenwood	Allan Davis	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Man at the Carlton Tower	Jack Greenwood	Robert Tronson	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Clue of the Silver Key	Jack Greenwood	Gerard Glaister	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Attempt to Kill	Jack Greenwood	Royston Morley	Bert Mason	Anglo Amalgamated	B. and W.	1.66
The Sinister Man	Jack Greenwood	Clive Donner	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Man Detained	Jack Greenwood	Robert Tronson	Bert Mason	Anglo Amalgamated	B. and W.	1.66
Never Back Losers	Jack Greenwood	Robert Tronson	Bert Mason	Anglo Amalgamated	B. and W.	1.66

MGM BRITISH

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Five Golden Hours	Mario Zampi	Mario Zampi	Chris Challis	Columbia	B. and W.	Wide-screen
Mr. Topaze	Pierre Rouve	Peter Sellers	John Wilcox	20th-Century Fox	Eastman Color	CinemaScope
A Matter of WHO	Walter Spencer and Milton Holmes	Don Chaffey	Erwin Hillier	MGM	B. and W.	Wide-screen
Meet Miss Marple	George Brown	George Pollock	Geoffrey Faithfull	MGM	B. and W.	Wide-screen
She'll Have to Go	Bob and Jack Asher	Bob Asher	Jack Asher	Anglo Amalgamated	B. and W.	Wide-screen
Postman's Knock	Ronald Kinnoch	Robert Lynn	Gerald Moss	MGM	B. and W.	Wide-screen
The Light In The Piazza	Arthur Freed	Guy Green	Otto Heller	MGM	Eastman Color	PanaVision
Satan Never Sleeps	Leo McCarey	Leo McCarey	Oswald Morris	20th-Century Fox	Eastman Color	CinemaScope
The Inspector	Mark Robson	Phillip Dunne	Arthur Ibbetson	20th-Century Fox	Eastman Color	CinemaScope
Village of Daughters	George Brown	George Pollock	Geoffrey Faithfull	MGM	B. and W.	Wide-screen
I Thank A Fool	Anatole de Grunwald	Robert Stevens	Harry Waxman	MGM	Eastman Color	PanaVision

NEW ELSTREE

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Three Spare Wives	John Ingram	Godfrey Grayson	Jimmy Harvey	—	B. and W.	1.85: 1
The Spanish Sword	Brian Taylor	Ernest Morris	Jimmy Harvey	—	B. and W.	1.85: 1
The Gentle Terror	Brian Taylor	Frank Marshall	Steven Dade	—	B. and W.	1.85: 1
The Durrant Affair	Brian Taylor	Godfrey Grayson	Lionel Baynes	—	B. and W.	1.85: 1

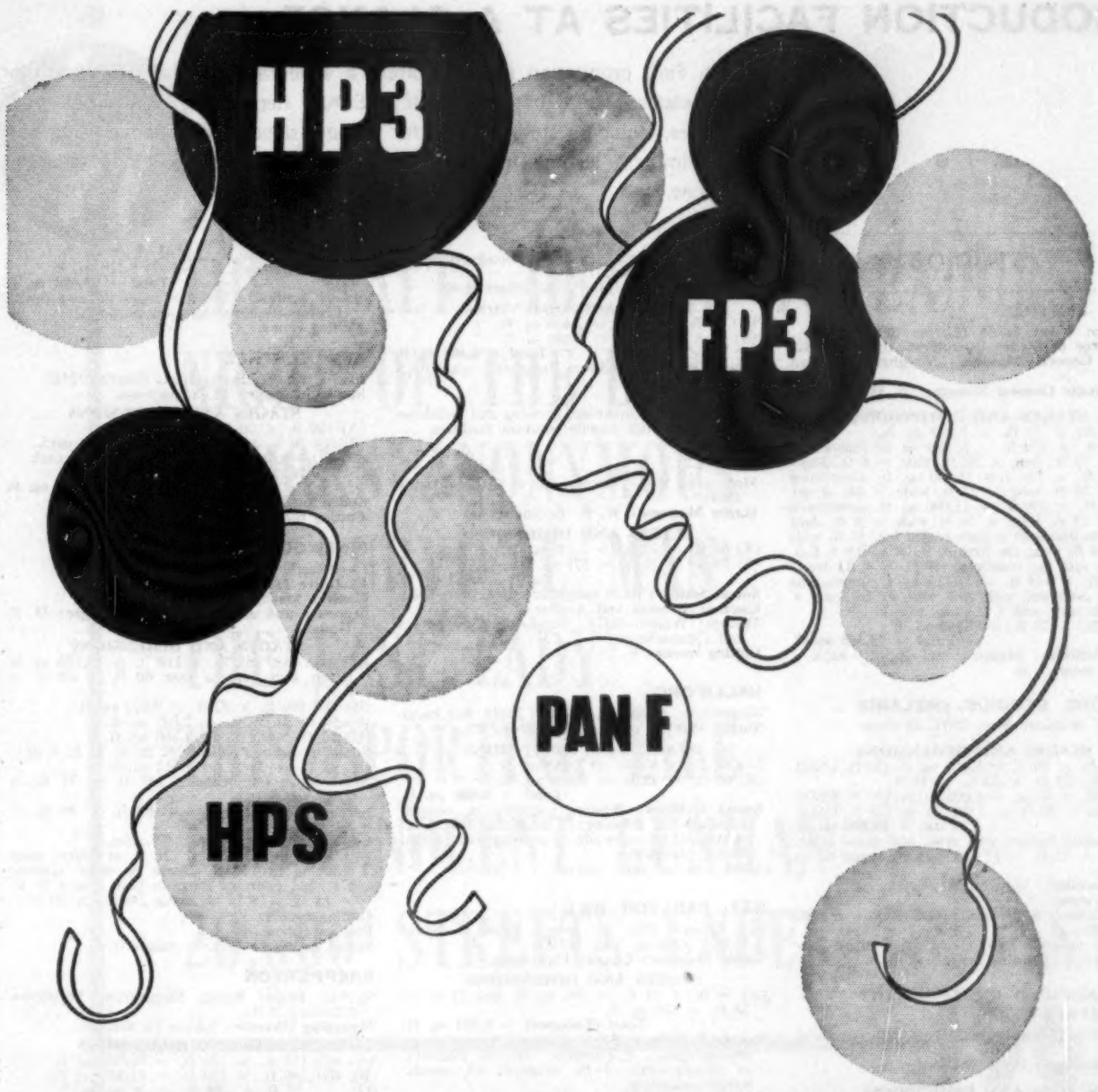
PINEWOOD

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Treasure of Monte Cristo	Monty Berman	Robert F. Baker	Monty Berman	Rega	Eastman Color/ Dyalascope	2.35:1
Carry On, Regardless	Peter Rogers	Gerald Thomas	Alan Hume	Anglo Amalgamated	B. and W.	1.75
Flame in the Streets	Roy Baker	Roy Baker	Christopher Challis	RFD	Eastman Color/ CinemaScope	2.35:1
Victim	Michael Relph	Basil Dearden	Otto Heller	RFD	B. and W.	1.75
Whistle Down the Wind	Richard Attenborough	Ralph Forbes	Arthur Ibbotson	RFD	B. and W.	1.75
No, My Darling Daughter	Betty Box	Ralph Thomas	Ernest Steward	RFD	B. and W.	1.75
Raising the Wind	Peter Rogers	Gerald Thomas	Alan Hume	Anglo Amalgamated	Eastman Color	1.75
The Long Shadow	Jack Lemont	Peter Maxwell	Alex Thompson	RFD	B. and W.	1.75
What a Whopper	Teddy Joseph	Gilbert Gunn	Reg Wyer	Regal	B. and W.	1.75
In the Doghouse	Hugh Stewart	D'Arcy Conyers	Alan Hume	RFD	B. and W.	1.75
All Night Long	Michael Relph	Basil Dearden	Ted Scaife	RFD	B. and W.	1.75
Waltz of the Toreadors	Julian Wintle and Leslie Parkyn	John Guillermin	John Wilcox	RFD	Eastman Color	1.75
The Castaways	Walt Disney	Robert Stevenson	Paul Beeson	Walt Disney	Eastman Color	1.75
Tiara Tahiti	Ivan Foxwell	William Kotcheff	Otto Heller	RFD	Eastman Color	1.75
A Pair of Briefs	Betty Box	Ralph Thomas	Ernest Steward	RFD	B. and W.	1.75

SHEPPERTON

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
The Trunk	Lawrence Huntington	Donovan Winter	Norman Warwick	Columbia	B. and W.	1.85: 1
A Weekend with Lulu	Ted Lloyd	John Paddy Carstairs	Ken Hodges	Columbia	B. and W.	1.75: 1
Information Received	John Clein and George Maynard	Robert Lynn	Nick Roeg	RFD	B. and W.	1.85: 1
The Innocents	Jack Clayton	Jack Clayton	Freddie Francis	20th Century-Fox	B. and W.	2.35: 1
Dentist on the Job	Bertram Ostrer	C. M. Pennington-Richards	Stephen Dade	Anglo Amalgamated	B. and W.	1.75: 1
Over the Odds	Alec Snowden	Michael Forlong	Norman Warwick	Rank	B. and W.	1.75: 1
The Kitchen	Sid Cole	James Hill	Reg Wyer	British Lion through BLC	B. and W.	1.75: 1
The Frightened City	John Lemont and Leigh Vance	John Lemont	Desmond Dickinson	Anglo Amalgamated	B. and W.	1.75: 1
Spare the Rod	Victor Lyndon	Leslie Norman	Paul Beeson	British Lion/Bryanston through BLC	B. and W.	1.85: 1
Hair of the Dog	Jack Parsons	Terry Bishop	Ken Hodges	RFD	B and W.	1.85: 1

continued on page 106



ILFORD ADDS APPRECIABLY TO A PROSPEROUS NEW YEAR

ILFORD LIMITED CINE AND TELEVISION SALES
201-203 WARDOUR STREET, LONDON W.1 TELEPHONE: REGENT 8731

PRODUCTION FACILITIES AT A GLANCE

The British Film production industry offers a wide range of facilities both for native and visiting users of film. KINE. WEEKLY here presents a directory of these facilities, including studios (used for feature, documentary, advertising and television filming), cutting rooms, laboratories and preview theatres, and other services.

STUDIOS

ABPC ELSTREE

Borehamwood, Herts. (Elstree 1600).
In Charge of Studio Operations: J. R. Wallis.
Studio General Manager: Vaughan N. Dean, C.A.
Asst. Studio General Manager: A. H. Goatman.

STAGES AND DIMENSIONS

(1) 100 ft. × 73 ft. = 7,300 sq. ft.
(2) 100 ft. × 150 ft. = 15,000 sq. ft. (containing tank 33 ft. long × 30 ft. wide × 8 ft. deep).
(3) 100 ft. × 150 ft= 15,000 sq. ft. (containing tank 30 ft. long × 23 ft. wide × 8ft. deep).
(4) 100 ft. × 150 ft. = 15,000 sq. ft. (containing tank 19 ft. long × 30 ft. wide × 8 ft. deep at one end with a right-angled leg, 10 ft. wide × 79 ft. long, the first 10 ft. of which is 8 ft. deep and the remaining 69 ft. is 4 ft. deep).
(5) 137 ft. × 115 ft. = 15,755 sq. ft. (containing tank complete with spill wall 89 ft. long × 49 ft. wide and 3 ft. 6 in. deep).
(6) 100 ft. × 73 ft. = 7,300 sq. ft.
Total = 75,355 sq. ft.

Sound facilities: Magnetic and optical—RCA.
Cutting rooms: 30.

ARDMORE STUDIOS (IRELAND)

Bray, C. Wicklow (Bray 2971, 10 lines).

STAGES AND DIMENSIONS

(A) 100 ft. × 80 ft. = 8,000 sq. ft. (30 ft. USG).
(A) Tank—25 ft. × 20 ft. × 10 ft.
(B) 100 ft. × 80 ft. = 8,000 sq. ft. (30 ft. USG).
(C) 60 ft. × 50 ft. = 3,000 sq. ft. (25 ft. USG).
Total = 19,000 sq. ft.

Re-recording theatre, post sync. and music stage, 60 ft. × 30 ft. × 15 ft., fully equipped 8-way mixing.
Sound facilities: Westrex Magnetic.
Cutting rooms: 3.
Lighting: Mole-Richardson, with adequate mobile generators.
Cameras: Mitchell BNC and Arriflex. McAllister crab dolley, Houston crane.

BEACONSFIELD (INDEPENDENT ARTISTS LTD.)

Station Road, Beaconsfield, Bucks (Beaconsfield 1563).
Studio Manager: E. W. Wilford.

STAGES AND DIMENSIONS

(1) 115 ft. × 55 ft. = 6,325 sq. ft.
(2) 80 ft. × 50 ft. = 4,000 sq. ft.
(3) 24 ft. × 49 ft. = 1,176 sq. ft.
Total = 11,501 sq. ft.

BRAY

Windsor Road, Windsor (Maidenhead 2591-2 and 2201).
General Manager: A. Nelson Keys.
Studio Manager: A. F. Kelly.

STAGES AND DIMENSIONS

(1) 90 ft. × 60 ft. = 5,400 sq. ft.
(2) 48 ft. × 40 ft. = 1,920 sq. ft.
(3) 110 ft. × 25 ft. = 2,750 sq. ft.
(4) 70 ft. × 36 ft. = 2,520 sq. ft.
Total = 12,590 sq. ft.

Plus 5-acre lot and river frontage. Fully equipped workshops, building bays, etc.
Sound facilities: RCA—recording on magnetic and optical. LM66 recorder, 35-mm. push-pull and standard optical recorder; two-channel simultaneous recording.
Cutting rooms: 5 (fully magnetic).

BRIGHTON

St. Nicholas Road, Brighton, Sussex (Brighton 20905-6 and 29962).
Inquiries: Wynne Film Productions, Ltd.

STAGES AND DIMENSIONS

(A) 60 ft. × 40 ft. = 2,400 sq. ft.
(B) 50 ft. × 40 ft. = 2,000 sq. ft.
Total = 4,400 sq. ft.

Sound facilities: 35-mm. magnetic and RCA optical.
Cutting room: 1.
Preview theatre, make-up, dressing and hairdressing rooms, full mobile location facilities.

BUSHEY

Melbourne Road, Bushey, Herts (Bushey Heath 1621).
Studio Manager: W. R. Partington.

STAGES AND DIMENSIONS

(A) 66 ft. × 33 ft. = 2,178 sq. ft.
(B) 25 ft. × 35 ft. = 875 sq. ft.
Total = 3,053 sq. ft.

Sound System: RCA magnetic and Leevers-Rich.
Cameras: Newall and Arriflex.
Theatre: Westar—RCA, Standard, Wide Screen and CinemaScope.
Cutting rooms: 5.

HALLIFORD

Shepperton, Middlesex (Walton 26341, five lines).
Studio Manager: Eugene Andrews.

STAGES AND DIMENSIONS

(A) 60 ft. × 60 ft. = 3,600 sq. ft.
(B) 60 ft. × 40 ft. = 2,400 sq. ft.
Total = 6,000 sq. ft.

Sound facilities: Westrex magnetic or optical. Facilities for dubbing: 5 magnetic/optical re-recorders, 4 loop heads. Full magnetic/optical transfer facilities.
1,000 amps on each stage.

KAY, CARLTON HILL

72a, Carlton Hill, St. John's Wood, London, N.W.8 (Maida Vale 1141).
Studio Manager: Charles Parkhouse.

STAGES AND DIMENSIONS

(A) 36 ft. × 24 ft. = 864 sq. ft. and 22 ft. × 24 ft. = 528 sq. ft.
Total (T-shaped) = 1,392 sq. ft.

Sound facilities: RCA 35-mm. magnetic or photographic. 6 channels. 16-mm. magnetic or photographic. ¼ in. magnetic all speeds. 8-mm. recording.
Cutting rooms: 2.

MERTON PARK

269, Kingston Road, London, S.W.19 (Liberty 4291).
Joint Managing Directors: A. T. Burlinson, John Croydon.

STAGES AND DIMENSIONS

(A) 72 ft. × 66 ft. = 4,752 sq. ft.
(B) 65 ft. × 45 ft. = 2,925 sq. ft.
(C) Insert stage = 510 sq. ft.
Total = 8,187 sq. ft.

Sound facilities: Westrex—35-mm. magnetic, 35-mm. VA photographic; Leevers-Rich Synchropulse; eight-head dubbing.
Cutting rooms: 20, plus 3 negative cutting rooms.

MGM BRITISH

Borehamwood, Herts (Elstree 2000).
Director: Maurice Foster.

STAGES AND DIMENSIONS

(A) (1) 11,520 sq. ft. and (2) 7,100 sq. ft.
(B) (3) 18,820 sq. ft.
(C) (4) 11,520 sq. ft. and (5) 7,100 sq. ft.
(D) (6) 11,500 sq. ft. and (7) 6,120 sq. ft.
Total = 73,680 sq. ft.

Sound facilities: Westrex magnetic and optical (Leevers-Rich for location purposes).
Cutting rooms: 17.

NEW ELSTREE

Elstree Road, Elstree, Herts (Elstree 3232).
Studio Manager: M. Stephenson.

STAGES AND DIMENSIONS

(A) 100 ft. × 50 ft. = 5,000 sq. ft.
(B) (C) 50 ft. × 30 ft. = 1,500 sq. ft. each.
(D) (E) 100 ft. × 50 ft. = 5,000 sq. ft. each.
(F) 120 ft. × 50 ft. = 6,000 sq. ft.
Total = 24,000 sq. ft.

Sound facilities: Westrex.
Cutting rooms: 8.

PINEWOOD

Iver Heath, Bucks (Iver 700).
Executive Producer: Earl St. John.
General Manager: E. A. R. Herren.
Secretary and assistant general manager: D. F. Holland.

STAGES AND DIMENSIONS

(A), (D), (E), 165 ft. × 110 ft. = 18,150 sq. ft. (Each with built in tank 40 ft. × 30 ft. × 8 ft.)
(B), (C) 110 ft. × 82 ft. = 9,020 sq. ft.
(F) 54 ft. × 50 ft. = 2,700 sq. ft.
(G) 57 ft. × 80 ft. = 4,560 sq. ft.
Sound projection tunnel 262 ft. × 32 ft. 6 in.
(H) 48 ft. × 34 ft. = 1,632 sq. ft.
Music stage (at Denham) 117 ft. × 77 ft. = 9,009 sq. ft.
Special effects stage (silent) 89 ft. × 80 ft. = 7,120 sq. ft.
Lot space: approximately 72 acres.
Outdoor tank 204 ft. × 220 ft. at widest point reducing to 110 ft. Depth of water approx. 3 ft. but contains sump in tank centre 50 ft. × 15 ft. × 8 ft. Backing 240 ft. × 60 ft.
Cutting rooms: 37.
Preview rooms: 6.
Sound facilities: Westrex magnetic.

SHEPPERTON

Squires Bridge Road, Shepperton, Middlesex (Chertsey 2611).
Managing Director: Adrian D. Worker.

STAGES AND DIMENSIONS

(A), (C) 150 ft. × 120 ft. = 18,000 sq. ft.
(B), (D) 100 ft. × 120 ft. = 12,000 sq. ft.
(G) 72 ft. × 94 ft. = 6,768 sq. ft.
(E), (F) 72 ft. × 44 ft. = 3,168 sq. ft.
(H) (Silent) 250 ft. × 119 ft. = 29,750 sq. ft.
(I) 123 ft. × 56 ft. = 6,888 sq. ft.
(J) 80 ft. × 36 ft. × 2,880 sq. ft.
(K) (Inserts) 36 ft. × 35 ft. = 1,260 sq. ft.
Scoring Stage 72 ft. × 103 ft. = 7,416 sq. ft.
Trick Stage 70 ft. × 40 ft. = 2,800 sq. ft.
Total = 124,098 sq. ft.

Sound facilities: Westrex RCA magnetic and optical.
Stereophonic and single track.
Cutting rooms: 36.

TELEFILM STUDIOS LTD.

81-84, Chalk Farm Road, London, N.W.1. GULliver 8666 (PBX) and GULliver 6396.
Studio manager: A. Housset.

STAGES AND DIMENSIONS

Sound stage 60 ft. × 40 ft. × 25 ft.
Tank 24 ft. × 16 ft. × 6 ft. (electrically heated).
Insert Stage 24 ft. × 16 ft. × 12 ft.
Sound facilities: RCA magnetic/optical; Per-

continued on page 101

THE WALTZ OF THE TOREADORS
NIGHT OF THE EAGLE
CROOKS ANONYMOUS
THE SURVIVAL MAN
THE FAST LADY
THIS SPORTING LIFE
THE INNOCENT GUNMAN
20,000 STREETS UNDER THE SKY

1962

Julian Wintle — Leslie Parkyn Productions

for

INDEPENDENT ARTISTS

BERMANS

of London and Hollywood

have had pleasure in supplying costumes for the following productions during 1960/1

All Night Long
Captain Fracasse
The Castaways
Cleopatra
Day the Earth Caught Fire
Devil Never Sleeps
Flame in the Streets
Golden Rabbit
Go to Blazes
I Thank a Fool
In the Doghouse
Lafayette
Longest Day
Meet Miss Marples
On Information Received
Pirates of Blood River
Phantom of the Opera
Pair of Briefs
Road to Hong Kong
That Uncertain Feeling
Taste of Fear
Two Enemies
Victim
War Lover
What a Whopper
Young Ones

Billy Budd
Carry On Regardless
Children of Light
Day of the Triffids
Devil's Daffodil
Dr. Syn
Four Horsemen of the Apocalypse
Gold Inside
The Hellions
The Inspector
Lawrence of Arabia
Light in the Piazza
Lolita
A Matter of WHO
No My Darling Daughter
On the Fiddle
Petticoat Pirates
Pit of Darkness
Queen's Guards
She'll Have to Go
Tender is the Night
Tiara Tahiti
Valiant
Waltz of the Toreadors
What a Performance
Whistle Down the Wind

etc., etc., etc.

M. BERMAN LTD.

18 IRVING STREET
LEICESTER SQUARE
LONDON, W.C.2
TRAfalgar 1651/9

PARIS · ROME
MADRID

8330 SANTA MONICA BLVD.,
HOLLYWOOD, U.S.A.

Paul Barralet
Productions Ltd.

Wish Everyone in the
Film Industry
A Merry Christmas
and Happy New Year

M.I.A. HOUSE
FLAXMAN TERRACE
LONDON, W.C.1

For a few moments at Christmas forget—

RETAKES
OVERTIME
ORIGINAL ALIBIS
SCRIPTS
CASTING
LOST NEGATIVES
MUSIC AND EFFECTS
NEW STUDIOS
DUBBING DATES
CARRYING CANS
TITLES
FILMS GENERALLY

—and relax as we shall hope to do at

World Wide

Christmas Greetings
and
Best Wishes
for the
New Year
from
Jack Bostock

PHOTOGRAPHIC ENTERPRISE

65 Fleet Street, E.C.4
26a Brewer Street, W.1

PRODUCTION FACILITIES—continued

fectone 35-mm. sprocketed magnetic 4-track stereo; Philips 1,000 metre ¼ in. 3-track stereo; Philips ¼ in. 2-track stereo; EMI TR52 twin-track stereo.
Cameras: Two Mitchell R35.
Cutting rooms: 2.
Lighting: 1,500 amps.

TWICKENHAM

The Barons, St. Margarets, Twickenham, Middx. (Popesgrove 4477).
Directors: K. W. Shipman, G. J. Shipman.
Secretary: Miss D. E. Borlindor.
Studio and production controller: Guido Coen.
Studio Manager: W. H. Phipps.

STAGES AND DIMENSIONS
(A) 116 ft. × 62 ft. = 7,192 sq. ft.
(B) 40 ft. × 50 ft. = 2,000 sq. ft.
(C) 95 ft. × 60 ft. = 5,700 sq. ft.
Total = 14,892 sq. ft.
Sound facilities: RCA optical and magnetic.
Cutting rooms: 6.
Music and re-recording theatre: RCA sound system.

OTHER FACILITIES

CARDIN FILM SERVICE

33/5, Endell Street, W.C.2 (Tem. 9407).
Cameras: 35-mm. Arriflex and 16-mm. Bell and Howell.
Cutting Rooms: Eight 35-mm. and two 16-mm. rooms.

J. D. CHAMBERS AND PARTNERS LTD.

143, Wardour Street, London, W.1 (Gerrard 0719).
Contact: Jim Baker.
Titling: For feature films and television series.
Rostrums: With Mitchell, Bell and Vinten cameras.
Special facilities: Straight and animated title design and advisory service. Special titling production techniques. Matting, bipack shooting, animation. All opticals and special effects handled.

DE LANE LEA PROCESSES LTD.

12, Moor Street, London, W.1 (Ger. 8105).
Dubbing, post-syncing, music and commentary recording.
Studio A: 11a, Old Compton Street, London, W.1.
Studio B: 19, Greek Street, London, W.1.
Studio bookings: Ger. 4252 (pbx).

FILM PARTNERSHIP LTD.

(In association with Puritan Films, Ltd.)
246, Gt. Portland Street, London, W.1 (Euston 5292).
Contact for hire: B. Parry.
No stage but camera and editing crews available.
Cameras: 35-mm. blimped Arriflex, 16-mm. Arriflex, 35-mm. Newman Sinclairs.
Sound: Tape (EMI TR52), an L2 and a Fi-Cord.
Cutting rooms: 35-mm. (optical and magnetic Moviolas), 16-mm. (optical and magnetic Moviolas).
Projection: 16-mm.
Special facilities: All types and stages of production and sub-contract work undertaken.

FILM SURVEYS LTD.

54, Upper Montagu Street, London, W.1 (Ambassador 5494).
Contact for hire: Studio manager.
One stage, 15 x 12 ft. frequently available, with camera and lighting crew.
Cameras: 16-mm. and 35-mm. with zoom, wide-aperture and wide-angle lenses.
Lighting: 200 amps., 5 and 2kWs and battens.
Sound: Tape—commentary and sync. speech, 35-mm. and 16-mm.
Cutting rooms: 16-mm.
Special facilities: Animation, titles, time-lapse.
Projection: 16-mm. Bell and Howell, double-headed.

HALAS AND BATCHELOR CARTOON FILMS LTD.

Lysbeth House, Soho Square, London, W.1 (Gerrard 7681/2/3).
Camera dept.: 2, 3, 4, Dean Street, W.1.
Animation (Stroud), Ltd., Church Road, Cainscross, Stroud, Glouc.
Special effects and animation facilities, with model and animation film production. Cutting room facilities.
Cameras: 35-mm. Five Bell and Howell rostrum cameras, and Oxberry animation camera.

KINOCRAT FILMS LTD.

Kinocrat House, Cromwell Road, London, S.W.7 (Frobisher 2242/3/4).
Contact for hire: John Talbot, production manager.
Two stages, 500 sq. ft. (silent) and 600 sq. ft. (sound) occasionally available, with camera, director, electrician, editing and recording, etc.
Cameras: 16-mm. blimped Arriflexes; 16-mm. blimped Cine-Kodak Special; Bolex, etc.
Current available: 120 amps.
Lighting equipment: 5kW, 2kW, 500W and sundries.
Sound equipment: Magnetic 16-mm. film disc and tape. Commentary, post-sync., dubbing, etc.
Cutting rooms: 16-mm. sound and silent with Acmade benches.
Projection: 16-mm. only, optical and/or magnetic, combined or double-head.

LEEVERS, RICH AND CO. LTD.

80/82, Wardour Street, London, W.1 (Ger. 4161).
Sound equipment: Western Electric variable area 35-mm. also non-royalty variable area for 16-mm. optical. Magnetic 35-mm., 16-mm. and tape.
Special facilities: Post-synchronising and mixing to screen (35-mm. and 16-mm.). Sound library. Transcription from 35-mm., 17.5-mm. and 16-mm. (optical or magnetic) tape, and disc to any medium.

LOCATION SOUND FACILITIES LTD.

Lancaster Mews, Richmond, Surrey (Richmond 6625).
Contact for hire: F. J. Hales.
No stage but sound technicians always available.
Sound: Westrex 1135 and 1200 magnetic recorders, radio transmitters, transhailers, public address, RCA, Westrex and AKG microphones, Mole-Richardson booms, sync. disc and magnetic playback. A hire service with or without technicians.

MARYLEBONE STUDIOS

(The Voice of London, Ltd.), 245, Marylebone Road, London, N.W.1 (Ambassador 1881).
Contact: P. Birch, studio manager.
Two stages, 56 ft. x 23 ft. and 46 ft. x 23 ft. Available with camera and sound technicians.
Cameras: Newall.
Current available: 300 amps. per stage.
Sound: Westrex equipment. Commentary and re-recording.

NATIONAL FILM AGENCY (BRADLEY AND STOTT LTD.)

62, 64, 66, 74, Victoria Street, Manchester, 3 (Bla. 0334).
Contact for hire: E. Barrow.
One stage, 60 ft. x 30 ft., always available, with directors, cameramen, sound engineers, lighting electricians, editors.
Cameras: 35-mm. sync. Vinten, 16-mm. sync. Vinten, Kodak Special, Bolex, Eymo, Debrie, Wall/W. E. Newman Sinclairs, Movikon, Zoom lens.
Current available: 100 amps.
Lighting equipment: 5kW, 2kW, etc.
Sound: 5 dubbing heads 35-mm. and 5 dubbing heads 16-mm., variable density, 35-mm. and 16-mm., perf., sync. tape. Direct sound, post sync., dubbing from optical/magnetic/disc on 35-mm. and 16-mm.
Cutting rooms: 35-mm. Moviola, Acmiola, 16-mm. Acmiolas, all editing facilities, silent heads, mechanical joiners.
Special facilities: Animation, 35-mm./16-mm., Technicolor, Kodachrome.
Projection: 35-mm., 16-mm. Viewing theatre.

NEWSREEL AND DUBBING SERVICES LTD.

19, Lisle Street, London, W.C.2 (Ger. 4476, 7105).
Sound equipment: Westrex, 35-mm. and 16-mm., disc and tape.
Special facilities: Recording, re-recording, transcription.

S. D. ONIONS LTD.

262, Watford Way, Hendon, N.W.4.
Contact for hire: S. D. Onions.
Camera hire: Newall, Sinclair, Vinten and Mitchell R35, 35-mm.

PHOTOGRAPHIC ELECTRICAL CO. LTD.

71, Dean Street, London, W.1 (Gerrard 4633).
Editing Equipment: Editola and Ciniola Film Editing Machines Optical/Magnetic. Magnetic Track Readers, Rewinders, Joiners, Measurers Spools, Synchronisers, Bins, and Sundries. Available for purchase or hire.
Special facilities: Prompt service to all types of equipment.

S. PRESBURY AND CO. LTD.

Kemble House Studios, 59, Dean Street, London, W.1 (Whitehall 3601).
One stage 67 ft. x 27 ft. available, with all grades of technicians.
Cameras: 35-mm. Arriflex, Newall, Newman Sinclair, 16-mm. Bell and Howell.
Current available: 150kW. Lamps for most requirements, reinforced as necessary.
Sound: Westrex magnetic. Direct sound, playback, wild commentary.
Cutting rooms: 35-mm. and 16-mm.
Special facilities: Titles, animation.

STANLEY SCHOFIELD PRODUCTIONS LTD.

6, 7, and 8, Old Bond Street, London, W.1. (Mayfair 4642).
Contact for hire: R. Wilsdon.
One stage, 26 ft. x 14 ft., frequently available, with all grades of technicians.
Cameras: 35-mm. Arriflex, 16-mm. Cinekodaks and Beloxes.
Current: 50 amps.
Lighting equipment: 10 2-kw. pups, bashers, scoop and numerous photofloods.
Sound: Tape and disc. Commentary and re-recording.
Cutting rooms: Four 16-mm.
Special facilities: Titles.
Projector: 16-mm. Bell and Howell.

SOUND FILM SERVICES (PROPRIETORS: CINEMA LIAISON LTD.)

27, Charles Street, Cardiff (Cardiff 25715).
Contact for hire: R. Colwyn Wood.
One stage, 20 ft. x 16 ft. frequently available with cameramen, sound recordist and projectionist.
Cameras: 16-mm. Bell and Howell turret head.
Lighting available: Colortran, etc., with generator for location work.
Sound: Magnetic tape; magnetic film (16-mm.). Commentary, music, re-recording and transfer.
Cutting rooms: One 16-mm. room.
Projection: 35-mm. picture with optical sound,

continued on page 103

THE STUDIO OF THE SIXTIES...

Twickenham Studios (the studio of the sixties) provides something new and unique in film-making facilities.

The studio itself, functionally designed to be a compact and up-to-date centre of film production, offers exceptional advantages to film producers of every kind.

We have three excellent sound stages; a new re-recording and music scoring theatre and plans for many important projects under way; and, a big point in these days of transport difficulties, we are quickly reached from London by road and rail.

We extend a cordial invitation to producers of all film mediums; come and see us at work.

Phone POPesgrove 4477.

TWICKENHAM FILM STUDIOS

St. Margarets
Twickenham
Middlesex

THE INDEPENDENT UNIT
for
PHOTOGRAPHIC FACILITIES
with
EXPERIENCED TECHNICIANS and FIRST-CLASS EQUIPMENT
Newall, Newman, Sinclair and Mitchell R 35 Cameras

Cameras modified to accept all Anamorphic Lenses in current use

Experts in TV Motion Picture Technique

Enquiries to: **S. D. ONIONS** Cinematographer
B.S.C., M.B.K.S.

Office and Maintenance Department:
262 WATFORD WAY · HENDON · NW4
Telephone: Sunnyhill 0131

EQUIPMENT AND CREWS ORGANISED FOR HOME AND FOREIGN LOCATIONS

RELAX WITH

AUTOCUE

The complete Autocue Service including experienced operators can be hired by the hour or on daily or weekly rates.

Write for illustrated brochure now
ASK FOR AUTOCUE,
82 Chelsea Manor St. London, S.W.3
Telephone: FLAxman 5654/5

PRODUCTION FACILITIES—continued

16-mm. picture with optical and magnetic sound. Single and double-head.

STUDIO FILM LABORATORIES LTD.

71, Dean Street, London, W.1 (Gerrard 0831-5).
Cameras: Available for hire: 35-mm. Newman-Sinclair and ancillary equipment.
Cutting rooms: Available for hire with Optical/Magnetic Editolas and Ciniolas and modern equipment.

STUDIO VANESSA LTD.

50, Glebe Place, Chelsea, S.W.3.
Contact for hire: Miss Richards.
Two stages, 30 ft. x 27 ft., 40 ft. x 27 ft., frequently available.
Current available: 150 amps.
Lighting equipment: Two 5kW, five 2kW, two 500W.

TELEFILMS AND RECORDERS (LONDON)

27, Soho Square, London, W.1 (Ger. 5969 and 8435).
Contact for hire: C. Green.
Sound equipment: 35-mm. and 16-mm. magnetic and photographic, tape, disc. Mobile equipment.
Projection: RCA sound.

UNITED MOTION PICTURES (LONDON) LTD.

Boston House, 36-38, Fitzroy Square, London, W.1 (Langham 1171-3).
Contacts for hire: J. Sheppard, B. Hinchliffe.
Studio frequently available for hire, with sound engineers and projection technicians.
Cameras: 35-mm. Newman-Sinclair, 16-mm. Arriflex blimped, 16-mm. Cine-Kodak Special.
Sound: 16-mm. magnetic film 3 channels, tape 35-mm. magnetic, 35-mm. and 16-mm. optical, lip sync., commentary, mixing, transfer.
Cutting rooms: 16-mm.
Special facilities: 16-mm. titling, editing.
Projection: 16-mm. optical or magnetic sound.

WEST OF ENGLAND FILM UNIT LTD.

30, Broad Street, Bristol 1 (Bristol 28587-27241).
Contact for hire: S. Jones-Frank or W. D. I. Gunn.
One stage, size 14 ft. x 18 ft., frequently available with camera, sound and lighting technicians.
Cameras: Five 35-mm. and two 16-mm.
Current available: 160 amps.
Sound equipment: Sync and sound on tape. Also non-sync.
Recording facilities: Dubbing theatre, post sync.
Cutting rooms: One 35-mm. and one 16-mm. room.
Special facilities: Animation.
Projection: 35-mm. and 16-mm. sound and mute (double-head).

WYNNE FILM PRODUCTIONS LTD.

Production-sales and cutting rooms, 84, Baker Street, London, W.1 (Hunter 3244/5/6/7). Administration and accounts, The Film Studios, St. Nicholas Road, Brighton, 1 (Brighton 20905/6).
Two stages, 60 ft. x 40 ft. and 55 ft. x 40 ft.
Camera: Newall/Arriflex 35-mm.
Sound: 35-mm. Magnetic/optical RCA recordings and transfer. Stages fully equipped.

LABORATORIES

BRENT LABORATORIES LTD.

North Circular Road, London, N.W.2 (Gladstone 4271).
Facilities: 35-mm. and 16-mm. black-and-white titling, editing, 16-mm. Kodachrome, 35-mm. and 16-mm. optical sound recording live or wild (16 f.p.s. and 24 f.p.s.), 35-mm. and 16-mm. track dubbing from magnetic tapes or disc, etc., studio hire, lip sync. recording.

COLOUR FILM SERVICES LTD.

22/25, Portman Close, Baker Street, London, W.1 (Tel.: Hunter 2881). Telegrams: Colorfilm, Wesdo, London.
Facilities: To the industrial and commercial 16-mm. film user. Ektachrome commercial processing, black and white reversal processing, 16-mm. sound recording, 4-channel mixing and transfer, Kodachrome and Eastman Color release printing, negative cutting and preview theatre.

FILMATIC LABORATORIES LTD.

Colville Mews, Lonsdale Road, London, W.11 (Bayswater 9391-2).
Facilities: 16-mm. black-and-white, Kodachrome and Eastman Color.

HENDERSON FILM LABORATORIES LTD.

18/20, St. Dunstan's Road, London, S.E.25. (Livingstone 2255.)
Facilities: 35-mm. and 16-mm. negative developing, 35-mm. and 16-mm. black-and-white film printing, 35-mm. and 16-mm. black-and-white and colour film, protection and regeneration.

GEORGE HUMPHRIES AND CO. LTD.

71/81, Whitfield Street, Tottenham Court Road, London, W.1 (Museum 3636). Administrative offices: 30, New Bond Street, W.1 (Mayfair 8711).
Facilities: 35-mm. and 16-mm. black-and-white and Eastman Color. All processing and related services.

IDEAL FILM LABORATORIES LTD.

89/91 Wardour Street, London, W.1 (Gerrard 0731).
Facilities: Sub-titling in all languages by direct impression on black-and-white or colour prints. Preparation of foreign versions.

KAY LABORATORIES LTD.

Oxford Road, Finsbury Park, London, N.4 (Archway 3050).
Facilities: 35-mm. and 16-mm. black-and-white Eastman Color, Kodachrome, Ektachrome and reversal.

KAY (WEST END) LABORATORIES LTD.

22, Soho Square, London, W.1 (Gerrard 7811).
Facilities: 35-mm. and 16-mm. black-and-white processing. RCA sound recording.

PATHE LABORATORIES LTD.

103/109, Wardour Street, London, W.1 (Gerrard 0444). Tel. Add.: Pathirema, Rath, London. Also at Boreham Wood, Herts. Tel.: Elstree 1600. Specialist black-and-white film processors, 35-mm., 16-mm. and 8-mm. Telerecording. Optical work.

POLIWAX LTD.

20a, St. Michael's Street, London, W.2 (Paddington 0372).
Facilities: "Poliwax" film preservative and regenerative treatment.

THE RANK LABORATORIES (DENHAM) LTD.

Denham, Uxbridge, Middx. (Denham 2323), and School Road, London, N.W.10 (Elgar 4030).
Facilities: Black-and-white and colour processing in all systems and sizes: titling, optical and trick departments, cutting rooms, recording (Westrex), etc.

THE RANK LABORATORIES (DENHAM) LTD. OLYMPIC LABORATORY

School Road, London, N.W.10 (Elgar 4030).
Facilities: 35-mm., 16-mm. and 8-mm. black-and-white processing, titling, editing, recording, etc.

REED'S COLOUR FILM LABORATORIES LTD.

89/91, Wardour Street, London, W.1 (Gerrard 5716 and 8935).
Facilities: 16-mm. Kodachrome (printing only), Eastman Color and Ektachrome processing.

STUDIO FILM LABORATORIES LTD.

71, Dean Street, London, W.1 (Gerrard 0831).
Facilities: Production and Television Processing 35-mm. Titles, Opticals, Special Effects in colour and black-and-white. Prompt service a speciality.

TECHNICOLOR LTD.

Bath Road, Harmondsworth, West Drayton, Middx. (Skyport 5432).
Facilities: Professional colour and black-and-white film processing laboratory. All facilities for production and release printing, including Technirama-70.

ZONAL FILM FACILITIES LTD.

The Tower, Hammersmith, London, W.6 (Riverside 8741/3). Telegraphic Address: Zonagram, Hammer, London.
Facilities: Magnetic striping, all gauges.

PREVIEW THEATRES

AB-PATHE

2nd Floor, Film House, 142, Wardour Street, London, W.1 (Gerrard 0444).
Owners: Associated British Pathe, Ltd.
Available: 9 a.m. to 6 p.m. £4 per hour, £5 per hour in overtime.
Seating capacity: 25.
Screen size and aspect ratios: 5 ft. 8 in. x 4 ft. 3 in., 1.33:1; 7 ft. 6 in. x 4 ft. 3 in., 1.75:1.
Projector lighting: Peerless Magnarc.
Projectors and sound: Philips double-band FP56 projectors with Philips sound-heads and RCA Review equipment, interlocked to run mute 3-tracks and microphone, with mixing on theatre console.
Sound tracks available: Normal combined prints with optical sound. Separate picture, with three sound tracks, magnetic and/or optical.
16-mm. projection: Philips with optical head, RCA Hollywood with mag/optical head; all locked with 35-mm. tracks.

ACME

174, Wardour Street, London, W.1. Tel.: Gerrard 1889/5339.
Available: 9 a.m.-5.30 p.m. Overtime 5.30 p.m.-9 p.m.
Seating capacity: 23.
Screen size and aspect ratios: 8 ft. x 5 ft. 6 in. for example: 4 x 3-1.85:1. CinemaScope: 10 ft. x 3 ft. 9 in. Ross/Expandascope lens.
Projector lighting: Arc.
Projectors and sound: Kalee No. 12's. RCA heads. Double head/Magnetic/optical.
3-D: Not available.
Stereophonic sound reproduction: Not available.
Sound tracks available: Normal combined prints: Magnetic—3 track, optical—1 track. Double head: Magnetic—optical.
16-mm. projection: Available, Bell and Howell arc optional; Cinetechnic Debrie magnetic/optical, double-band projector 100 Mil edge or centre track playback/recording to BBC specification, for double-band projection of unmarried prints magnetic or recording, or tape transfers to 16-mm. CinemaScope or standard projection. Mixing control from console (disc, tape, microphone) available from No. 2 theatre.
Cutting room: Full facilities. Two cutting rooms. Dubbing theatre, twin turntable.

ADVISION LTD.

83, New Bond Sareet, London, W.1.
Tel.: Grosvenor 3342.
Available: 9.30 a.m. to 6 p.m. Overtime by arrangement.

continued on page 105

ERNEST F. MOY LTD.

1896

Geared Camera Heads

☆

Film Edge Numbering Machines

☆

Dark Room Jointers

1961

Fast Pull Down TV Recording Cameras

☆

Specialists in Precision Engineering

116-134 BAYHAM STREET, LONDON, N.W.1 Tel.: GULliver 5451/3

All of us at Stagesound send good wishes for Christmas to all our friends with whom we have worked so happily during the past year.

With the opening of more studios and additional production facilities at 7 King Street early in the new year we look forward to giving more help to our old friends and welcoming many new ones.

Stagesound (LONDON) LTD

11 & 12 King Street, Covent Garden
London, W.C.2
Phone: Covent Garden 0688

FOR SOUND ON LOCATION

ALEXANDER THE GREAT
REACH FOR THE SKY
LISBON
HEAVEN KNOWS, MR. ALLISON
THE QUIET AMERICAN
ROOTS OF HEAVEN
VIRGIN ISLAND
SOLOMON AND SHEBA
CONSCIENCE BAY
EXODUS
DIARY OF ANNE FRANK
SWISS FAMILY ROBINSON
ONE, TWO, THREE
FREUD
KING OF KINGS
A TASTE OF HONEY
PLAYBOY OF THE WESTERN WORLD
THE LION
IT HAPPENED IN ATHENS
GULLIVER'S TRAVELS

LOCATION SOUND FACILITIES LTD.
GOLDHAWK STUDIOS, GODOLPHIN ROAD,
SHEPHERDS BUSH, LONDON, W.12
Telephone: SHEPHERDS BUSH 3078

PRODUCTION FACILITIES—continued

Seating capacity: 12.
Screen size and aspect ratios: Standard 5 ft. 7 in. x 4 ft. 2 in.; wide screen ratios available.
Projector lighting: Xenon.
Projector and sound: Zeiss Ikon Ernemann with Zeiss and Westrex sound; Westrex recorders available to run mute, double head, three tracks plus microphone and turntable mixing on theatre console.
Sound tracks available: Normal combined prints with optical sound. Separate picture with three sound tracks, magnetic or optical.
Cutting room: Available for hire.

BRACKEN HOUSE

Bracken House, 10, Cannon Street, London, E.C.4.
Owner: The Financial Times.
Available: Any time. 3 gns. per half hour.
Seating capacity: 35 normally, 43 by arrangement.
Screen size aspect ratio: Normal 1.35:1; wide screen 1.55:1; optical CinemaScope 2.35:1.
Projector lighting: Kalee GK37 lamps.
Projectors and sound: GB-Kalee sound, two 35 mm GK 37 projectors, one 16 mm Bell and Howell 640 projector.
Sound tracks available: 35 mm normal combined optical prints; double head magnetic and optical prints; 16 mm normal combined optical/magnetic single-stripe or four-stripe prints.

THE BRITISH COUNCIL

6, Hanover Street (postal address 65, Hanover street), London, W.1. Tel.: Grosvenor 8011.
Available: 9.30 a.m. to 6 p.m. £4 per hour. After 6 p.m. £6 per hour.
Seating capacity: 107.
Screen size and aspect ratios: 1.33:1, 9 ft. x 6 ft. 6 in. 1.75:1, 11 ft. 5 in. x 6 ft. 5 in.; plus tv cut-off.
Projector lighting: Arc.
Projectors and sound: Kalee 12 Western Mirrophonic. C35-H-NS-ANN. Elect. Int/Lock 2/MCS-2 Dummy heads.
3-D: Available.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films, plus single-track 200 mil magnetic.
16-mm. projection: Magnetic optical, 16-mm., Bell and Howell. 640 projector mag/opt.

CELLULOID THEATRE

84, Wardour Street, London, W.1. Tel.: Gerrard 2368/9.
Owners: Celluloid Despatch Services, Ltd.
Available: 9 a.m.-5.30 p.m. After 5.30 usual charge plus £1 per hour overtime.
Seating capacity: 43.
Screen size and aspect ratios: Wide screen (1.75:1) and 4:3. CinemaScope.
Projector lighting: Arc.
Projectors and sound: Ross GC RCA.
3-D: Not available.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films.
16-mm. projection: Available.

CINE HOUSE THEATRE

8, St. Anne's Court, Wardour Street, London, W.1. Tel.: Gerrard 8467.
Available: At all times.
Projectors: Four magnetic/optical tracks interlocked with 35-mm. or 16-mm. picture.
Seating capacity: 15.
Sound: Westrex. Four fully equipped rooms with Opt/Mag. Acmiolas available as required.
Screen size and aspect ratios: Picture size from 21 in tv framing to CinemaScope 2.35.

CROWN THEATRE

86, Wardour Street, London, W.1. Tel.: Gerrard 5223/9309.
Proprietors: H. T. Frost.
Available: On application.
Seating capacity: 70.
Screen size and aspect ratios: 5 ft. 5 in. x 9 ft. 7 in. and 5 ft. 5 in. x 7 ft. 8 in.
Projectors and sound: Simplex. RCA sound.
Sound tracks available: Optical and magnetic.
16-mm. projection: Available.
Four editing rooms for hire.

HAMMER FILM AND THEATRES LTD.

113, Wardour Street, London, W.1. Tel.: Gerrard 7582 (Gerrard 9787).
Available: All hours. £5 per hour 8.30 a.m.-6.30 p.m. Other hours plus operators' overtime.
Seating capacity: 128.
Screen size and aspect ratios: CinemaScope 2.35:1 6 ft. 1 in. x 13 ft. 3 in. Wide-screen 1.66:1 6 ft. 1 in. x 10 ft. 1 in. Standard 1.33:1 6 ft. 1 in. x 8 ft.
Projector lighting: Arc.
Projectors and sound: Kalee 12. RCA.
Sound tracks available: Combined optical prints. Double head optical and magnetic.
16-mm. projection: By arrangement.

GEO. HUMPHRIES AND CO. LTD.

71-81, Whitfield Street, London, W.1. Tel.: Museum 3636.
Available: 10 a.m.-5.30 p.m.
Seating capacity: 10.
Screen size and aspect ratios: 1.33:1; 1.66:1; and 2.35:1 and 2.55:1 anamorphic.
Projector lighting: Xenon and HI and LI arcs.
Projectors and sound: Simplex. Westrex cloverleaf and RCA cloverleaf; 100-mm. and 200-mm. push-pull Westrex, and 100-mm. push-pull RCA.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound film.
16-mm. projection: Available.

INDEPENDENT ARTISTS LTD.

Beaconsfield Film Studios, Beaconsfield, Bucks. Tel.: Beaconsfield 1563.
Available: All times. By arrangement.
Seating capacity: 40.
Screen size and aspect ratios: All—including CinemaScope ratio.
Projector lighting: Arc.
Projectors and sound: Two Ross projectors—RCA optical and magnetic sound non-interlocking.
3-D: Not available.
Sound tracks available: Normal combined prints with optical sound. Normal combined prints with Perspecta optical sound. Separate picture and optical sound films on each projector. Separate picture and magnetic single-track films on each projector.

KAY, CARLTON HILL STUDIOS

72a, Carlton Hill, St. John's Wood, N.W.8. Tel.: MAI. 1141.
Owners: Kay Laboratories, Ltd., 49a, Oxford Road, Finsbury Park, N.4.
Available: On application.
Seating capacity: 10.
Screen size and aspect ratios: 1.33:1; 1.66:1; 1.8:1.
Projector lighting: HI Arc.
Projectors and sound: Simplex. RCA.
Sound tracks available: RCA six magnetic or photographic heads.
16-mm. projection: Interlock 16-mm. picture 35-mm. magnetic or photographic, 16 striped or photographic.
8-mm. projection: Sound.

KINOCRAT HOUSE

85, Cromwell Road, London, S.W.7. Tel.: Frobisher 2242/3/4.
Owners: Kinocrat Films, Ltd.
Available: 9 a.m. to 6 p.m. weekdays, £2 per hour. Other times £4 per hour. Double-head plus 25 per cent.
Seating capacity: 8.
Screen size: 3 ft. x 4 ft.
Projector lighting: Incandescent.
Projectors: Bell and Howell.
Sound tracks available: Normal combined prints with optical or magnetic sound. Separate picture and optical sound films. Separate picture single-track magnetic sound films.
16-mm. projection: Only 16-mm. available.

LONDON FILM PRODUCTIONS LTD.

144, Piccadilly, London, W.1. Tel.: Mayfair 8272.
Available: On application.
Screen size and aspect ratios: 2.55:1—19 ft. 3 in. x 7 ft. 6 in.; 2.345:1—17 ft. 11 in. x 7 ft. 6in. 1.85:1—15 ft. 7 in. x 8 ft. 7 in.; 1.33:1—10 ft. 4 in. x 7 ft. 6 in.; and 7ft. 6 in. x 5 ft. 6 in.
Projector lighting: Peerless arc lamps.
Projectors and sound: Westar, Westrex.
Stereophonic sound: Four-track magnetic.
Sound tracks available: normal combined prints with optical sound; combined prints with four-track magnetic sound; separate picture and optical sound films, 100 PP-200 PP-standard; separate picture and single-track magnetic sound-films.
16-mm. projection: Available.

THE MAY FAIR HOTEL THEATRE

Berkeley Square, London, W.1. Tel.: Mayfair 7777.
Available: 9 a.m. to 6 p.m. or thereafter to be negotiated.
Contact for hire: Theatre manager.
Seating capacity: 70.
Screen size and aspect ratio: All ratios—CinemaScope to standard.
Projector lighting: Xenon Lamp.
Projection and sound: G.B.-Kalee 37 projector. British Acoustics.
Sound tracks available: Magnetic and optical.
16-mm. projection: yes.
Closed circuit tv.
Full bar and reception facilities.

MERTON PARK STUDIOS LTD.

269, Kingston Road, Merton Park, London, S.W.19. Tel.: Liberty 4291.
Available: Monday-Friday 8.30 a.m.-6.00 p.m. (or by arrangement).
Seating capacity: 10.
Screen size and aspect ratios: Standard screen 6 ft. x 4 ft. 6 in.
Projector lighting: Arc.
Projectors and sound: Simplex. Westrex.
Sound tracks available: Normal combined prints with optical sound. Separate picture and magnetic or photographic tracks. 16-mm. combined prints and interlock for 16-mm. picture and 35-mm. track.

NATIONAL FILM THEATRE

South Bank, Waterloo, S.E.1. Tel.: Waterloo 3232.
Owners: British Film Institute.
MAIN AUDITORIUM:—
Available: Monday-Friday, 10 a.m.-5 p.m. Saturday and Sunday, 10 a.m.-1 p.m. Fee by arrangement.
Seating capacity: 504.
Projection: 35-mm. arc (nine screen ratios); 16-mm. arc (three screen ratios).
SMALL THEATRE:—
Available: As above, at £2 10s. per hour.
Seating capacity: 30.
Projection: 35-mm. arc (seven screen ratios); 16-mm. cold light (two screen ratios).

PATHE EQUIPMENT LTD.

177, Wardour Street, London, W.1. Tel.: Gerrard 1544, ext. 320.
Available: Any time day or night, and weekends by arrangement: £2 2s. to £3 per hour.
Seating capacity: 10.
Screen size and aspect ratios: 7 ft. 6 in. x 3 ft., Standard, wide screen, CinemaScope, etc.
Projector lighting: Ross auto feed high-intensity arcs.
Projectors and sound: Super Simplex. RCA.
3-D: Available at reasonable notice.
Sound tracks available: Normal combined prints

continued on page 106

PRODUCTION FACILITIES—continued

with optical sound; Separate picture and optical sound films.
16-mm. projection: Available, optical and magnetic 1,000 watt lighting. CinemaScope.

THE PREVIEW THEATRE

93/95, Wardour Street, London, W.1. Tel.: Gerrard 2895.
Available: On application. Telephone bookings taken.
Facilities: All ratios magnetic and optical. BTH Xenon lamps.

RATHBONE THEATRES

10, Rathbone Place, London, W.1. Tel.: Museum 3600.
Preview and closed circuit facilities.

RCA GREAT BRITAIN LTD. (RECORDING STUDIO)

The Tower, Hammersmith Broadway, London, W.6. Tel.: Riverside 8641.
Available: 9 a.m.-6 p.m. Monday-Friday inclusive. Saturdays and Sundays by arrangement.
Seating capacity: 12-30.
Screen size and aspect ratio: 23 ft. x 9 ft. (CinemaScope and 70-mm.), 10 ft. 4 in. x 7 ft. 7 in. (Standard).
Projector lighting: Arc.
Projection and sound: 35-mm. Ross and 70-mm. Bauer projectors, 16-mm. and 35-mm. RCA sound.
Sound tracks available: Combined 35-mm. optical, CinemaScope, Magoptical, Perspecta, 200 mil. push pull, 76 mil. push pull, 1-200 mil. magnetic, 3-200 mil. magnetic, 4-150 mil. magnetic, 6-70 mil. magnetic, 6-100 mil. magnetic, combined 16-mm. optical and magnetic, 1-200 mil. 16-mm. magnetic, 1-100 mil. magnetic, 17½-mm. magnetic at 90 ft. per minute, 17½-mm. magnetic at 45 ft. per minute, interlocked 78 rpm discs, ¼ in. magnetic tape.
16-mm. projection: Combined optical and magnetic or interlocked with all above optical and magnetic tracks.

RENOWN

54-58, Wardour Street, London, W.1. Tel.: Gerrard 5706.
Owners: Renown Theatres, Ltd.
Available: At all times.
Seating capacity: 10 (with provision for six extra).
Screen size and aspect ratios: 1.33:1 to 2.35:1 (inc.). Academy frame, wide screen, CinemaScope.
Projector lighting: Peerless Magnarcs.
Projectors and sound: Ross GC projectors. RCA optical and single track magnetic sound.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films. Separate picture and single track magnetic sound films. 16-mm. optical.

SHAW FILM PRODUCTIONS

Royalty House, 72, Dean Street, London, W.1. Tel.: Gerrard 5791.
Available: 9 a.m.-6 p.m., £4 per hour. After 6 p.m. £5 per hour: plus overtime rate for projectionist.
Seating capacity: 21.
Screen size and aspect ratios: Normal; wide-screen, 1.85:1; anamorphic, 2.35:1.
Projector lighting: Arc.
Projectors and sound: RCA.
3-D: Selsyn interlock.
Sound tracks available: Normal combined prints with optical sound, also studio magnetic 200-mm. separate picture and optical sound films. Separate picture and single track magnetic sound films, studio magnetic 20-mm.
16-mm. projection: Bell and Howell 609 arc light.

STANLEY SCHOFIELD PRODUCTIONS

6-7-8, Old Bond Street, London, W.1. Tel.: Mayfair 4642/3.
Available: 9 a.m.-6 p.m. £3 3s.—£5 5s.
Seating capacity: 25.
Screen size: 5 ft. 4 in.
Projector lighting: Incandescent.
16-mm. projection: 16-mm. only.

STUDIO FILM LABORATORIES

71, Dean Street, London, W.1. Tel.: Gerrard 0831.
Available: Day and evening, Monday to Friday, 48s. per hour (56s. per hour separate picture and optical sound film), with additional charges for evening facilities and also for magnetic sound films.
Seating capacity: 21.
Screen size and aspect ratio: 6 ft. x 4 ft. 4 in. 1.33:1.
Projector lighting: Arc.
Projectors and sound: Simplex. RCA.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films. Separate picture and single track magnetic sound films.
16-mm. projection: Optical/magnetic RCA Hollywood Star.

TATLER THEATRE

Boar Lane, Leeds. Tel.: 25355.
Contact for hire: Capital and Provincial News Theatres, Ltd., 100, Baker Street, London, W.1.
Available: Mornings up to 12 noon.
Charges: On application.
Seating capacity: 299.
Screen size and aspect ratios: 18 ft. x 9 ft. CinemaScope, wide-screen, 4 x 3.
Projection facilities: Normal projection to cover above aspect ratios.

WEST OF ENGLAND FILM UNIT

30 Broad Street, Bristol 1. Tel.: Bristol 28587/27241.
Available: By arrangement.
Projectors: 35-mm. RCA Arc. Double-head 16-mm. Simplex.
Sound recording: Leevers-Rich. Full dubbing and post-sync facilities.

WARWICK FILM PRODUCTIONS

3, Audley Square, London, W.1. Tel.: Grosvenor 7621.
Available: By arrangement.
Seating capacity: 45.
Screen size and aspect ratios: CinemaScope magnetic picture 15 ft. 6 in. x 6 ft. CinemaScope optical 14 ft. 3 in. x 6 ft. Wide screen 11 ft. 2 in. x 6 ft. Standard picture 8 ft. 4 in. x 6 ft.
Projector lighting: Arc lamps.
Projectors and sound: Westar projectors with Westrex sound equipment. (Reversible projectors.)
3-D: Electrical and interlocking.
Stereophonic sound reproduction: Westrex.
Sound tracks available: Normal combined prints with optical sound; normal combined prints with Perspecta optical sound, free channel optical; combined prints with four-track magnetic sound; separate picture and optical sound films; separate picture and single-track magnetic sound films.
16-mm. projection: Available.

BRITISH PRODUCTION RECORD—Shepperton continued

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
The Devil's Daffodil	Steven Pallos and Donald Taylor	Akos Rathony	Desmond Dickinson	British Lion/Britannia through BLC	B. and W.	1.75: 1
On The Fiddle	S. Benjamin Fisz	Cyril Frankel	Ted Scaif	Anglo Amalgamated	B. and W.	1.66: 1
Only Two Can Play	Leslie Gilliat	Sidney Gilliat	John Wilcox	British Lion through BLC	B. and W.	1.85: 1
The Valiant	Jon Penington	Roy Baker	Wilkie Cooper	United Artists	B. and W.	2.35: 1
The Prince and the Pauper	Walt Disney	Don Chaffey	Paul Beeson	Walt Disney	Eastman Color	1.75: 1
The Day the Earth Caught Fire	Val Guest	Val Guest	Harry Waxman	British Lion/Pax through BLC	B. and W.	2.35: 1
A Change of Heart	Monja Danischewsky	Freddie Francis	Desmond Dickinson and Ronnie Taylor	British Lion/Bryanston through BLC	B. and W.	1.75: 1
Two-Letter Alibi	M. Smedley Aston	Robert Lynn	Ken Hodges	British Lion through BLC	B. and W.	1.75: 1
The Road to Hong Kong	Melvin Frank	Norman Panama	Jack Hildyard	United Artists	B. and W.	1.75: 1
The Painted Smile	Tom Blakeley	Lance Comfort	Basil Emmott	Mancunian	Eastman Color	1.75: 1
HMS Defiant	John Brabourne	Lewis Gilbert	Chris Challis	Columbia	Eastman Color	2.35: 1
The Girl on the Boat	John Bryan	Henry Kaplan	Denys Coop	United Artists	B. and W.	1.75: 1
The Day of the Triffids	George Pitcher	Steve Sekely	Ted Moore	RFD	Eastman Color	2.35: 1

TWICKENHAM

Dangerous Afternoon	G. Coen	C. Saunders	G. Faithfull	Theatrecraft	B. and W.	Wide screen
Jungle Street	G. Coen	C. Saunders	J. Harvey	Theatrecraft	B. and W.	Wide screen
Crosstrap	George Mills	R. Hartford-Davis	E. Cross	Newbery-Clyne Associates	B. and W.	Wide screen
What a Carve Up	Monty Berman and Robert Baker	Pat Jackson	Monty Berman	New World Pictures	B. and W.	Wide screen
Pit of Darkness	W. G. Chalmers	Lance Comfort	Basil Emmott	Butcher's Film Dists.	B. and W.	Wide screen
The Reluctant Grandmother (She Knows You Know)	Maurice Wilson	Montgomery Tully	Jimmy Wilson	Eternal Films	B. and W.	Wide screen

STAR NAMES

THAT KEEP CINEMA SALES SOARING

Sales Manager, Mr. Len Hutchinson, wishes all the compliments of the season and a prosperous New Year to all his friends in the trade.

H. S. WHITESIDE & CO. LIMITED · LONDON · SE5 · RODney 5432 (15 lines)

Greatest aid to cinema sales since the interval

CRITICS PROCLAIM

ELDORADOSCOPE

NATIONAL ICE CREAM COMPANY GIVES INDIVIDUAL SERVICE

Eldoradoscope gets a "U" cert:
"Universally certain to be one of the year's biggest box-office draws"

Delivery always prompt never censored!
Eldoradoscope makes the programme

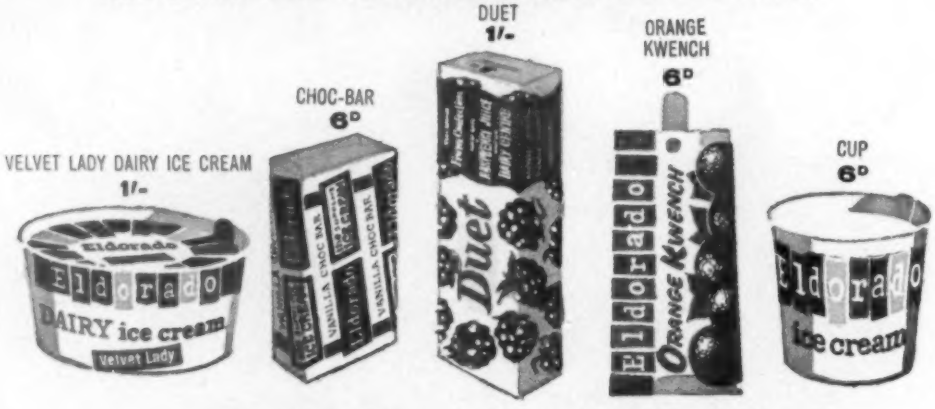
This service does not stop at delivery:
Tailored overalls at cost price. Filmlets, fibreglass sales trays, cabinets, display materials.

Eldoradoscope gives you *complete* scope for successfully selling Eldorado lines to your patrons. It does not stop at delivery. It's a

Attractive, eye-catching **packs** make it easier to sell **Eldorado** than ever before.

You have a sales problem. Tell us; we will be happy to send along one of our representatives to talk it over with you. That's the essence of our personal

ALL STAR CAST IN EXCITING COLOURFUL PACKS!



Eldorado
CINEMA SALES SERVICE

DEVON CREAMERY, STAMFORD STREET, LONDON, S.E.1. WATERLOO 6821 PLEASE WRITE OR PHONE FOR FURTHER DETAILS

KINE SALES
and
CATERING REVIEW
Supplement to
KINEMATOGRAPH WEEKLY
189, High Holborn, London, W.C.1
Telephone: CHAncery 3344
Advertising Dept.: 96, Long Acre, W.C.2
Circulation Dept.: 6, Catherine Street, W.C.2
Telephone: TEMple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
"Kinematograph Weekly" is a member of the Audit Bureau of Circulations

Packaging with a new look

ALL the Eldorado packaging has been given a new look, the designs having been based on the canopy theme that the company now uses in all its point-of-sale display material.

This change, which was made previously with the 6d. cup, choc bar and Orange Kwench, has now been extended to the shilling Ripple Cup and the Duet cartons.

Eldorado has produced a new 30-second filmlet aimed particularly at the large proportion of younger cinemagoers. A modern-style, double sound-track is used and the whole film is given a matching atmosphere by the use of a double-bass player as a background. Coloured lighting on parts of the instrument and the musician's hands give changing contrasts to the products displayed in the foreground.

Withdrawn

CARSONS has withdrawn the ¼ lb. carton of Dorchester Chocolates.

The company is going to concentrate on the ¼ lb. Dorchester pack, for which a new carton is being prepared.

Penny Line

HOLLANDS has added a new line to its penny range. This is Frisco Fruits, which is a boilings line, square in shape and approximately 5 in. long. It is packed 72 to an attractive display outer.

Filled Bars

THE RANGE of filled chocolate bars by Chocolat Tobler is now available in all areas. Flavours are: Rum and Coffee, Cherry Brandy, Wild Strawberry, and Pineapple Punch.

Tobler has reduced the price of Tobler-O-Rum from 1s. 9d. to 1s. 6d.

Popular

TREBOR has recently introduced several new lines which are proving popular with the trade.

First of all there is Nut Crunch, an addition to the 3d. roll range. This is an unusual sweet developed from the already very well established weigh-out line Sweet Peanuts. The combination of a boiled sugar case with salted peanuts in the centre has an appeal for all ages.

The 10d. Chocolate Buttermints join the well-known Chocolate and Coffee Crunch at the top of the Trebor range of boilings. This is a high quality line consisting of a traditional Buttermint with a chocolate centre.

In the same range is a traditional sweet—9d. Golden Nut Brittle, which has a high proportion of nuts contained in the toffee base.

Additions

A NUMBER of additions have been made to the already extensive range offered by H. S. Whiteside and Co.

These include 1s. 6d. Dessert Fruit and Nut, and 1s. 6d. Dessert Salted Mixed Nuts; and four shilling packs: Paradise Fruits, Mint Humbugs, Chocolate Caramels and Assorted Toffees.

Sixpenny Packs

MACKINTOSH is now packing the sixpenny Rolo and sixpenny Toff-o-Lux in three-dozen outers, instead of two dozen as previously.

The company has now opened a branch sales office at 26, Cathedral Street, Manchester, 4.

Noiseless

CRAVENS Mixed Fruit Pastilles are now issued to the trade in a new type noiseless wax bag, retail price 1s. per carton. This pack has been widely accepted, and is now on sale in cinemas in Belgium and Western Germany.

Craven's Best English Mints, in film bags at 9d. per quarter (with no charge for prepacking), are wrapped in Craven's easy-to-unwrap "flap wrap" with a red line for easy unwrapping. This wrapper is designed to reduce considerably the annoyance caused by unwrapping.

Shorties

FIVE "shorties" in Bri-Nylon have been introduced by Hardy and Webster: each has been given a girl's name.

Kay has a loose, swing back and two patch, flap pockets, with bracelet-length sleeves; Joan is a three-quarter length, double-breasted coat with panelled flared skirt, slanted patch pockets and bracelet-length sleeves; Judy has a flared three-quarter length coat, with bracelet-length cuff sleeves, tailored collar and adaptable belt; Ruth has a loose, three-quarter length jacket gathered all round from the yoke, and has stitched pockets with corner openings and a square-set collar; Rose is a protective pinafore with a cross-over halter neck, loosely pleated skirt and patch pockets.

Prices range from 18s. 6d. to 57s. 6d.

Extending

CADBURY has extended nationally the new 6d. variation of its popular 3d. Milk Fudge line.

At the same time the new 6d. extra Caramello block already launched in Bristol, South Wales and the South West, will be extended to the Anglia London and Southern television areas. The Caramello block now has ten pieces. It also has a distinctive new wrapper, a new style pouch wrap and a smoother, creamier taste.

Yule Log

A NEW Christmas speciality by Lyons Maid this year is a Yule Log. Made of dairy vanilla ice cream surrounded by dairy chocolate ice cream it is decorated with a sprig of artificial holly.

The log is attractively packed in a festively decorated, golden striped carton and retails at 3s. It has been planned for Lyons Maid dealers to receive supplies in ample time to take care of their Christmas trade. Attractively designed point-of-sale material will form the basis of the display.

Another new line from Lyons Maid, and to be introduced at the same time, is a Swiss Roll made of strawberry dairy ice cream and sponge cake. The retail price is also 3s.

Four illustrations from the Eldorado colour trailer, with sound, showing the new packaging

M

PRODUCT DIRECTORY

'KINE. SALES AND CATERING REVIEW' Guide to Better Sales

ICE CREAM

ELDORADO ICE CREAM CO., LTD., 64-76, Stamford Street, London, S.E.1. Waterloo 6821 (10 lines).
Cinema sales controller:
W. D. Price, 64-76, Stamford Street, London, S.E.1. (Waterloo 6821.)
Area Cinema Sales Controllers:
Scotland: H. Turnbull, Bankhead Crossway, North Sighthill, Edinburgh 11. (Craiglockhart 3740.)
N. England: L. Smith, Ashton Road, Harehills, Leeds 8. (Leeds 41443.)
S.W. England and S. Wales: V. T. Dawe, 74a, Diamond Street, Cardiff. (Cardiff 29821.)
London and S. E. England: L. R. Cook, 64-76, Stamford Street, London, S.E.1. (Waterloo 6821.)
Sales executive: G. B. Henshaw.
Distribution depots:
Abingdon: Barton Lane, Abingdon, Berks. (Abingdon 528.)
Barnstaple: Playford Mills, Pilton West. (Barnstaple 4021.)
Bournemouth: 79a, Wilson Road, Boscombe. (Boscombe 34642.)
Bristol: Jervis Street, Barton Hill. (Bristol 56285.)
Canterbury: Rear of 131, Sturry Road. (Canterbury 4781.)
Cardiff: 74, Diamond Street. (Cardiff 27887.)
Chingford: Rear of 122, Connaught Avenue, Station Road, E.4. (Silverthorne 6797.)
Chiswick: 1a, Belmont Road, W.4. (Chiswick 2965.)
Clacton: Oxford Road. (Clacton 4001.)
Dunton Green: c/o West Kent Cold Storage Co., Ltd., Rye Lane, Dunton Green, Nr. Sevenoaks, Kent. (Dunton Green 403.)
Dundee: Douglas Road. (Dundee 84664.)
Edinburgh: Bankhead Crossway, North Sighthill Industrial Estate, Edinburgh 11. (Craiglockhart 3740.)
Exeter: Prospect Place, Cowick Street. (Exeter 5619.)
Glasgow: 130, Cheapside, C.3. (City 6567.)
Gloucester: Longsmith Street, Gloucester. (Gloucester 26342.)
Guernsey: Belmont Road, St. Peter Port. (Guernsey 4251.)
Hastings: 94/96, Beaconsfield Road. (Hastings 2681.)
Hull: Francis Street, Kingston-upon-Hull. (Hull 32918.)
Jersey: 7, Cannon Street, St. Helier. (Central 20817.)
King's Lynn, c/o Fropax, Freebridge, West Lynn. (King's Lynn 3053.)
Leeds: c/o Union Cold Storage, Ltd., Great Wilson Street, Leeds 11. (Leeds 32904/5.)
Leicester: Magna Road, South Wigston, Leicestershire. (Wigston 3557.)
Liverpool: 3/7, Hughes Street, West Derby Road, Liverpool 6. (Anfield 1237.)
Louth: Eve Street, Louth, Lincs. (Louth 2317.)
Lowestoft: 123a, Carlton Road, Lowestoft, Suffolk (Lowestoft 1830.)
Lytham: Dock Road. (Lytham 6928.)
Manchester: 72, Mytton Street, Hulme. (Moss Side 1007.)
Mitcham: Bond Road. (Mitcham 4403.)
Newcastle-under-Lyme: 38-42, Albert Street, Newcastle-under-Lyme, Staffs. (65459.)
Newport: Little London, Isle of Wight. (Newport, I.o.W. 3131.)
Northampton: 4, Bells Yard, Bedford Road. (Northampton 3687.)
Norwich: Recorder Road, Norwich. (Norwich 22718.)
Nottingham: 22, St. Mark's Street. (Nottingham 55355.)
Portsmouth: Southampton Road, Paulsgrove, nr. Portsmouth. (Cosham 77693.)
Rhyl: Rear of Ernest Street. (Rhyl 2092.)
Richmond (Yorks.): Ryders Wynd. (Richmond (Yorks.) 2189.)
Sheffield: 6a, Ridgeway Road, Sheffield, 12. (Sheffield 37022.)
Southwick: c/o Peacocks, Manor Hall Road. (Hove 48411.)
Thornaby: Hanover Street, Thornaby, Stockton-on-Tees. (Stockton 66669.)
Truro: Newham Road, Truro. (Truro 3452.)
Wallasey: 10, Albion Street, New Brighton, Wallasey, Cheshire. (Wallasey 2468.)
Wallsend: Oak Grove. (Wallsend 623971.)
Ware: Church Street, Ware. (Ware 681.)
Wealdstone: 108, Canning Road. (Harrow 8566.)
Wokingham: East Heath Avenue. (Wokingham 1805.)
Agents:
Bull and Brickell, Ltd., The Ley, Box, Wiltshire.
Frozen Foods (Inverness), Ltd., 13, Lombard Street, Inverness, Inverness-shire. (Inverness 53.)
Morcream Products, Ltd., 1, Old Cross Street, Tipton, Staffs. (Tipton 2131/3.) D. Lewis (sales manager).
F. E. Woodman, Ltd., Sheringham, Norfolk. M. Wilton (general manager). (Sheringham 281.)
G. Mollison, Commerce Street, Aberdeen.
Milford Frozen Foods, Ltd., Milford Haven, Pembrokeshire. (Milford Haven 590 and 902/3.)
Products: 1s. Velvet Lady Cup; Duet, Happikups, Choc Bars (Milk Chocolate); Velvet Lady Brickettes; Orange/Milk Kwench; Fruit Lollies (various flavours).
Display material available: Filmlets, slides, fibre glass sales trays, foyer display signs, nylon overalls, life-size sales girl show-card.

J. LYONS AND CO., LTD., Lyons Maid Ice Cream Division, Lyons Maid House, Hammersmith Grove, London, W.6. Riverside 3030.
Cinema sales manager: George K. Arnold.
Depot addresses:
Aberdeen: 88, Regent Quay, Aberdeen. (Aberdeen 51772.)
Aberystwyth: Rear of 30/33, Marine Parade, Facing Bath Street, Aberystwyth, Cardiganshire. (Aberystwyth 401.)
Belfast: Station Yard, Holywood, Co. Down. (Holywood 2478.)
Birmingham: Cranmore Boulevard, Shirley, nr. Solihull, Warwickshire. (Shirley 1557.)
Bletchley: Simpson Road, Bletchley, Bucks. (Bletchley 3211.)
Bristol: Gloucester Road, Almondsbury, nr. Bristol, Glos. (Almondsbury 3226.)
Cambridge: Upper Goods Yard, Hills Road, Cambridge. (Cambridge 51307.)
Cardiff: Penarth Road, Cardiff, Glam. (Cardiff 30952.)
Carlisle: Canal Station Yard, Caldewgate, Carlisle, Cumberland. (Carlisle 21951.)
Chelsea: 111, Lots Road, Chelsea, London, S.W.10. (Flaxman 0967.)
Cheltenham: British Railways Sidings, Tewkesbury Road, Cheltenham, Glos. (Cheltenham 56284.)
Christchurch: Grovely Road, Christchurch, Hants (Christchurch 2181.)
Clynderwen: c/o B.R. Goods Yard, Clyderwen, Pembrokeshire. (Clynderwen 291/292.)
Colchester: Gosbecks Road, Shrub End, Colchester, Essex. (Colchester 77201.)
Dennyloanhead: 209, Glasgow Road, Dennyloanhead, Bonnybridge, Stirlingshire. (Banknock 212.)
Desborough: Stoke Albany Road, Desborough, nr Kettering, Northants. (Desborough 453.)
Driffield: Garage Building, East Gate, Driffield. (Driffield 2397.)
Dundee: c/o B.R. Lochee Goods Yard, Loons Road, Dundee, Angus. (Dundee 69530.)
East Kilbride: Braeview Place, Nerston Industrial Estate, East Kilbride. (East Kilbride 20651.)
Edinburgh: Macdonald Place, Macdonald Road, Edinburgh. (Waverley 4345.)
Exeter: St. Davids Station Yard, Red Cow Village, St. Davids, Exeter. (Exeter 58679.)
Falmouth: c/o M/S Collins and Williams, North Parade, Falmouth, Cornwall. (Falmouth 795.)
Greenwich: Horn Lane, Greenwich, London, S.E.10. (Greenwich 4381/2.)
Haydock: Site "B," Millfield Lane, Haydock, St. Helens, Lancs. (Ashton-in-Makerfield 7671/3.)
Hereford: Industrial Estate, Holmer Road, Hereford. (Hereford 5297.)
Inverness: Needlefield Store, B.R. Goods Yard, Inverness. (Inverness 32342.)
Isle of Wight: Lynd Place, Ryde, Isle of Wight. (Ryde 2795.)
Leeds: Bowling Green Terrace, Leeds 11, Yorks. (Leeds 33739.)
Liverpool: 8, Laburnum Road, Liverpool, 6. (Stoneycroft 5466.)
Londonderry: Old Market Place, Duke Street, Londonderry, N. Ireland. (Londonderry 3646.)
Louth: c/o Frozen Fruit Products (Louth), Ltd., Louth, Lincs. (Louth 2377.)
Maidenhead: Industrial Estate, Cookham Road, Maidenhead, Berks. (Maidenhead 1749.)
Middlesbrough: Port Clarence Goods Yard. (Middlesbrough 57222.)
Morden: Deer Park Road, Wimbledon, S.W.19. (Cherry Wood 4541/2/3.)
Newcastle: Oak Grove, Wallsend, Northumberland. (Wallsend 624178.)
Newhaven: Estate Road, Newhaven, Sussex. (Newhaven 519/573.)
Norwich: Trowse, Norwich, Norfolk. (Norwich 28725.)
Nottingham: Brookside Road, Ruddington, Nottingham. (Ruddington 595.)
Oxenholme: B.R. Station, Oxenholme, Kendal, Westmorland. (Kendal 2108.)
Plymouth: B.R. Station Yard, Kings Road, Devonport, Plymouth, Devon. (Plymouth 52883.)
Portsmouth: Southampton Road, Cosham, Portsmouth, Hants. (Cosham 75308.)
Preston: 386, Blackpool Road, Ashton-on-Ribble, Preston, Lancs. (Preston 89326.)
Romford: 25, Victoria Road, Romford, Essex. (Romford 40738/47396.)
Salford: 56, Cross Lane, Pendleton, Salford 5, Lancs. (Pendleton 2828.)
Sheffield: Beulah Road, Owlerton, Sheffield 6. (Sheffield 343345.)
Shrewsbury: Roushill, Shrewsbury, Shropshire. (Shrewsbury 2684.)
Stoke: Park Hall Road, Adderley Green, Longton, Stoke-on-Trent. (Longton 32836.)
Swansea: Bruce Road, Fforestfach Trading Estate, Swansea. (Swansea 32696.)
Thanet: Margate Road, West Wood, Broadstairs, Kent. (Thanet 61242.)
Tonbridge: 8, Drayton Road, Tonbridge, Kent. (Tonbridge 3705.)
Tottenham: Marsh Lane, Tottenham, London, N.17. (Tottenham 7481/2, and 7457.)
Wantage: W. and G. Estates, East Challow, Wantage, Berks. (Wantage 389.)
Welwyn Garden City: Brownfields, Welwyn Garden City, Herts. (Welwyn Garden 23871.)
Wisbech: Weasenham Lane, Wisbech, Cambs. Wisbech 2204.)
Wholesalers:
Bideford: (1042): Dymond, D., Esq., 23, Park Street, Bideford, N. Devon.
Dumfries (1877): Florida Cream Ices, Ltd., Burn Street, Dumfries.
Guernsey: J. Lyons and Co., Ltd., Lyons Maid Overseas Depot, Back Street, St. Peter Port, Guernsey. (Central 1020.)
Jersey (Central 21691): Jersey Tomato and Fruit Preserves, Ltd., "Sun Works," First Tower, St. Helier, Jersey.
Llandudno (76872): Welsh Coast Ice Company, Ltd., Welcoast Works, Builder Street, Llandudno.
Merthyr Tydfil (2491): Sterlings (Fruit Importers), Ltd., Merthyr Tydfil, Glamorgan.
Sherborne (333): Hunt's Dairies, Cheap Street, Sherborne, Dorset.
Weston-super-Mare (3326): Browning, W. A., and Sons, Ltd., 7, Stanley Road, Weston-super-Mare, Somerset.
Publicity material: Sales trailers in Technicolor, slides, filmlets, tray overlays for special promotions, lightweight large-capacity sales trays with all-purpose lighting attachments, foyer frames with all point-of-purchase advertising material in full colour, still frame bills.
Products: Peach Sundae (Sundae on a Stick), 1s.; Dairy Ice Cream and Fruit Juice; Dairy Kup, 1s.; Vanilla Kup, 6d.; Choc-Ice, 6d.; Orange Maid (The Drink on a Stick), 6d.; Mivvi (Ice Cream in a Strawberry Maid or Pineapple covering), 6d.; Koola Fruta Lollie and Koola Kreema creamy textured Lollie, 3d. (for children's matinees).

NEILSONS ICE CREAM CO., LTD. (In association with Neilsons, of Toronto.) Uxbridge Road, Hillingdon Heath, Uxbridge, Middlesex. Hayes 6141/5.
Barking (Rippleway 3866/70); Wickford (Wickford 2346); Luton (Luton 16); Bournemouth (Christchurch 1616); Titchfield (Titchfield 2351); Brighton (Brighton 65087); Hove (Hove 37292);

Bexhill (Bexhill 4036); Herne Bay (Herne Bay 1990/2036); Newton Abbot (Newton Abbot 2225/6); Newquay (Newquay 2579); Penzance (summer only); Llantarnam (Cwmbran 2511); Worcester (Worcester 25181); Birmingham (Birmingham Vic 5111); Wakefield (Lofthouse Gate 2201; York (York 56112); Stockton (Stockton 67567); Carlisle 24320); Dunnings Bridge Road, Netherton, Liverpool (Aintree 2231); 54, Redcliffe Street, Bristol 1 (Bristol 193821/2); Rotherham (Rotherham 78381); Brixworth (Brixworth 406); Potteries (Newcastle-under-Lyme 51533/6); Nottingham (Lime Tree 676/7); Gloucester (Gloucester 26508); Yeovil (Yeovil 1723); Llandudno Junction (Llandudno 8100); Llanelly (Llanelly 4441); Preston (Preston 84561/2); Redruth (Redruth 1231/2); Didcot (Didcot 2392); Maidstone (Maidstone 51256); Guildford (Guildford 62011); Chessington (Elmbridge 2337/8); Plymouth (Plymstock 2520); Ipswich (Ipswich 52417); Bristol (Bristol 293821/2); Camden Town (Gulliver 4166); Eltham (Eltham 9965, Eltham 7344); Brierley Hill (Kingswinford 4070); Cornwall (Newquay 2579); Colne (Colne 723/4); Scarborough (Scarborough 3967); Hull (Hull 35579); Blaydon (Blaydon/Tyne 588); Glasgow (Uddingston 3109).

T. WALL AND SONS (ICE CREAM) LTD.
Wall's House, Olympic Way, Wembley, Middlesex. (Wembley 1266.)

National accounts director: L. S. Muir
Multiple Sales Controller: J. A. Winney.

Factories and regional headquarters:
London—The Friary, Acton, W.3. (Acorn 3456.)
Manchester—Godley, Hyde, Cheshire (Manchester Hyde 1881).
Edinburgh—The Creameries, Craigmillar, Edinburgh (Abbeyhill 2323).
Gloucester—Barnwood Road, Gloucester (Gloucester 21521).

Divisions and Depots:

Southern Region:

HOME AND EASTERN COUNTIES DIVISION.—Prudential Building, St. Andrew's Street, Cambridge (Cambridge 59036/7).
Yarmouth: Swanstons Road, Gt. Yarmouth (Gt. Yarmouth 3350).
King's Lynn: St. Nicholas Street (King's Lynn 2925).
Norwich: Bessemer Road (Norwich 26879).
Peterborough: Highbury Street (Peterborough 5099).
Bedford: 18a, Cauldwell Street (Bedford 3613).
Luton: 9/11, Chaul End Lane (Luton 52011).
Cambridge: 31, River Lane (Cambridge 484311).
Wycombe: London Road, High Wycombe (High Wycombe 887).
Southend: Church Road, Thundersley, Essex (South Benfleet 2084).
Colchester: Gosbecks Road (Colchester 4148).
Clacton: Alton Park Road (Clacton-on-Sea 1095).
Ipswich: 542, Woodbridge Road (Ipswich 76373).
Harlow: Elizabeth Way, Harlow, Essex (Harlow 2365).

NORTH LONDON DIVISION.—37, Emanuel Avenue, Acton, W.3 (Acorn 3456).
Barking: Thames Road (Rippleway 4421/3).
Edmonton: Montagu Road Industrial Estate, Montagu Road North (Edmonton 7143/4 and 5902).
Stonebridge Park, North Circular Road, N.W.10 (Elgar 5563/5).
Islington: 46/66, Queensland Road, Islington, N.7 (North 4093/4/5).
Barnet: 1072, High Road, Whetstone, N.20 (Hillside 6321/3).

SOUTH LONDON DIVISION.—290, Purley Way, Waddon, Croydon (Croydon 4502 and 4783).
Charlton: 95/105, Eastmoor Street (Greenwich 5261/2).
Croydon: 290, Purley Way, Waddon (Croydon 3144/5).
Kingston: 28a, Penrhyn Road, Kingston-on-Thames, Surrey (Kingston 9867/8).
Lambeth: 10/20, Gundulf Street, London, S.E.11 (Reliance 7041).
Wimbledon: 251, Burlington Road, New Malden, Surrey (Malden 3015 and 3939).

SOUTH EASTERN COUNTIES DIVISION.—290, Purley Way, Waddon, Croydon (Croydon 3144/9 and 3140).
Eastbourne: Marshall Road, Hampden Park, Eastbourne (Hampden Pk. 837).
Worthing: 100, Dominion Road (Worthing 1451).
Crawley: Telford Place (Crawley 1214).
Sevenoaks: Cramptons Road (Sevenoaks 4747).
Brighton: 269, Old Shoreham Road, Hove (Hove 39525/6).
Dartford: 343, Watling Street, Dartford (Dartford 20430).
Chatham: Princes Avenue, Luton, Chatham (Chatham 42391).
Folkestone: Bigginswood Road (Folkestone 39525/6).
Hastings: 17, Bulverhythe Road, St. Leonards (Hastings 5332).
Canterbury: Pean Hill, Nr. Whitstable (Blean 286).
Ramsgate: Pysons Road (Thanet 53547).

CENTRAL LONDON SALES DEPARTMENT.—113a, Jermyn Street, London, S.W.1 (Whitehall 7267/8).
C.L.S.D.: The Friary, Acton, W.3 (Acorn 0151-2).

Northern Region:

EASTERN DIVISION.—Brown Street, Sheffield 1 (Sheffield 27208).
Sheffield: 95, John Street, off Bramhall Lane (Sheffield 25316).
Rotherham: Erskine Road (Rotherham 3527).
Derby: Gosforth Road, off Ascot Drive, Derby (Derby 45727).
Nottingham: Glaisdale Drive, Bilborough (Lime Tree 715).
Potteries: Loomer Road, Chesterton, Newcastle-under-Lyme (Newcastle-under-Lyme 57231).
Doncaster: Wheatley Hall Road, Doncaster (Doncaster 49387).
Grimsby: 150b, Columbs Road (Grimsby 55682).
Hull: West Carr Lane, Stoneferry (Hull 42480).

WESTERN DIVISION.—44, Oriel Chambers, Water Street, Liverpool 2 (Maritime 2296/7).
Liverpool: Wakefield Road, Netherton (Liverpool Aintree 7737).
Chester: Sealand Road Trading, Estate (Cheste 24822).
Llandududno: Central Place (Llandudno 7877).
Wirral: Dock Road South, Bromborough, Wirral, Cheshire (Bromborough 1195).
Blackpool: Mowbray Drive, Layton (Blackpool 29014).
Gt. Harwood: Albert Street (Gt. Harwood 3027).
Wigan: Pottery Road (Wigan 45690).
Windermere: Chestnut Road, Windermere (Windermere 879).
Speke: Shaw Road, Speke, Liverpool 24 (Hunts Cross 3450).

CENTRAL DIVISION.—P.O. Box No. 8, Godley, Hyde, Cheshire (Hyde 1881).
Manchester: Shentonfield Road, Sharston Industrial Estate, Wythenshawe (Gatley 8807).
Hyde: Dunkirk Road, Hyde, Cheshire (Hyde 1541).
Leeds: Ring Road, Seacroft Light Industrial Estate (Leeds 649231/3).
Bradford: Hall Lane (Bradford 31650).
Bury: Bury Road, Radcliff, Manchester (Radcliff 2588).
Scarborough: Queen Margaret's Road (Scarborough 4006).

Scottish Region:

NORTHERN DIVISION.—The Creameries, Craigmillar, Edinburgh 9 (Abbeyhill 2323).
Edinburgh: Craigmillar (Abbeyhill 2323).
Kirkcaldy: Hayfield Place (Kirkcaldy 4601).
Dundee: Longton Road (Dundee 83078).
Glasgow: 1,640, London Road, E.1 (Bridgeton 6623/4).
Kilmarnock: Western Road (Kilmarnock 2390).
Aberdeen: Quarry Road, Northfield (Aberdeen 46155).
Inverness: C/O Graya Creamine, Ltd., Lotland Place, Inverness (Inverness 126).

SOUTHERN DIVISION.—"A" Floor, "N" Corridor, Milburn House, Dean Street, Newcastle-on-Tyne (Newcastle 24637).
Belfast: Antrim Road, Co. Antrim, N.1 (Glengormley 660).
Newcastle-upon-Tyne: Benton Road (Newcastle 662262).
Carlisle: Durran Hill Trading Estate, Durran Hill Road (Carlisle 26019).
Stockton: Ross Road, Portback Lane (Stockton 67444).
Sunderland: Grantham Road, Roker (Sunderland 57422).

Western Region:

BIRMINGHAM DIVISION.—1623, Coventry Road, South Yardley, Birmingham 26 (Acocks Green 55538/9).
Wednesbury: Portway Road (Wednesbury 1651/2).
Hockley: 521/31, Park Road (Birmingham Northern 4672).
Birmingham: 1623, Coventry Road, South Yardley (Acocks Green 3207/9 and 3200).
Coventry: Siskin Road (Toll Bar 2106).
Leicester: Scudamore Road, Leicester (Leicester 871191).
Northampton: Grafton Street (Northampton 32172).
Oxford: Watlington Road Industrial Estate, Cowley, Oxford (Oxford 78519).

SOUTH WALES DIVISION.—19/23, Norbury Road, Fairwater, Cardiff (Cardiff 72272/3 and 71482).
Gloucester: Barnwood Road (Gloucester 22923).
Worcester: Orchard Street (Worcester 27466).
Shrewsbury: Monkmoor Road (Shrewsbury 6831).
Swansea: Queensway, Swansea Industrial Estate (Swansea 32265).
St. Clears: Station Road, St. Clears, Carmarthenshire (St. Clears 324).
Aberystwyth: Llanbadarn Road (Aberystwyth 7433).
Cardiff: 19/23, Norbury Road, Fairwater (Cardiff 72272).
Newport: 36, Cromwell Road (Newport 71927).

SOUTH-WESTERN DIVISION.—37/8, Fore Street, Taunton (Taunton 81635).
Weston-Super-Mare: Langford Road (Weston-Super-Mare 5316).
Taunton: Priory Bridge Road (Taunton 3183).
Bristol: Brislington Trading Estate, Emery Road (Bristol 79001/2).
Swindon: Cheney Manor (Swindon 2764).
Weymouth: Corporation Trading Estate, Lynch Lane (Weymouth 402).
Bournemouth: Wallisdown Road, Wallisdown (Winton 5351).
Yeovil: Lyde Road (Yeovil 746).
Salisbury: Southampton Road (Salisbury 5088).
Redruth: School Lane, East End (Redruth 663).
Plymouth: Alvington Street, Cattedown (Plymouth 65766).
Torquay: 1, Manor Road, St. Marychurch (Torquay 87082).
Exeter: Exhibition Way, Pinhoe Trading Estate (Exeter 67091).
Barnstaple: Victoria Road (Barnstaple 3166).
Minehead: Parkhouse Road (Minehead 187).

SOUTHAMPTON DIVISION.—Millbrook Road, Millbrook, Southampton (Southampton 71055).
Windsor: Vale Road, Windsor (Windsor 1570).
Reading: Oxford Road (Reading 52749).
Aldershot: Beechnut Road (off St. Michael's Road) (Aldershot 20933).
Guildford: Woodbridge Road (Guildford 5873).
Portsmouth: Middle Street (Plymouth 25748).
Southampton: Millbrook Road (Southampton 71055).
Sandown: Fort Street (Sandown 654).
Chichester: The Hornet (Chichester 3445).
Jersey: Plat Douet Road, St. Saviour's, Jersey (Central 33722).

Equipment: Large-capacity sales trays and lighting units.
Publicity material: Walls 35-mm. sound film trailers (wide and normal screen): 16-mm. sound film trailers: slides. (All sales trailers and slides in full colour): display material.

Product: Complete range of 3d., 4d., 6d. and 1s. ice cream and fruit ice lines.

NUTS : POPCORN

CANDY STRIPE (CONFECTION) CO., LTD.,
186, Campden Hill Road, London, W.8. Park 4577/7781.
Sales director: Roy Hood.
Area manager: David Pearl.
Branch offices:
Channel Islands: E. Vaudin, 5, Salerie, St. Peter Port, Guernsey, C.I.
West of England rep.: N. Carling, Lyme Regis, Dorset.
South Wales: W. A. Lewis, Craig, Pontypridd.
Eastern Counties rep.: E. LePla, Sprowston, Norwich.
Essex: Whole Supply Co., Ltd., Clacton.
Glasgow: D. B. Miller, 39, Viewmount Drive, Glasgow, N.W.
Hampshire: Mark Welsh, 32, Wildown Road, Southbourne, Bournemouth.
Product: 6d. Candy Stripe American Popcorn, 1s. 3d. Giant Family Pack. 6d. Kay's Roasted and Salted Peanuts 1s Kay's Roasted and Salted Peanuts

CATERHAM FOOD PRODUCTS, LTD.
Product: Coconut ice, coccaut candy, nut, toffee, honey crunch, all retailing at 6d.; Sugar Popcorn and toffee popcorn, 6d. and 1s. 3d. packets. Fruit drops, acid drops, lime drops, lemon drops, barley sugar, all retailing at 10d.; Fruit drops, lime drops and lemon drops in 1s. 6d. packets. Butter mints retailing at 10d., and Bamboo buttered brazils retailing at 1s. 6d. (See under Solo Laboratories.)

CLARKS CEREAL PRODUCTS, LTD.,
Blackborne Road, Dagenham, Essex. Dominion 0221 (4 lines).
Sales manager: J. L. Bell.
Supply: Direct to cinemas.
Publicity material includes filmlets, slides and display stands. Apply, head office.
Product: Butterkist.

KENYON, SON AND CRAVEN, LTD.,
Eastwood Trading Estate, Rotherham, Yorks. 2044 (5 lines). Also in Glasgow.
Sales director: S. Heller.
Sales representatives: Throughout U.K.
Product: 2d. packets: Roasted and Salted Peanuts, Nuts and Raisins, Peanut Kernels, Licorice Comfits, Annos, 1s. packets: Sugared Almonds, Roasted and Salted Peanuts, Roasted and Salted Cashews, Roasted and Salted Mixed Nuts. 6d. packets: Licorice Comfits, Sugared Peanuts, Roasted and Salted Peanuts, Roasted and Salted Cashews, Peanut Kernes, Nuts and Raisins. 3d. Range Rider Lucky Bags.

LARKINS FOOD PRODUCTS, LTD.,
Star Works, Cobden Road, Leytonstone, London, E.11. Telegrams: Peanuts, London, Leytonstone 4347-8.
National cinema representative:
Supplies to cinema direct from head office.
Publicity material: Trailers, slides, price cards, display cards with product on show (suitable for hanging).
Product: Cellulose film packs of roasted salted peanuts (retail 6d.); nut crunch (retail 6d.); and coconut ice. Terms on application.

GEORGE PAYNE AND CO., LTD.
(See Confectionery.)

PIMS POPCORN, LTD.,
150, Mount Pleasant, Alperton, Wembley, Middlesex. Wembley 3661.
Managing director: O. C. Vaudrey.
Sales representative: J. Ireland, who will handle all inquiries.
Publicity material: Trailers, slides, display stands, window and counter stickers.
Product: Pims Toffee Popcorn 6d. and 1s. 3d. in special cinema packs. Pims Fruitie Popcorn 6d. Pims Cheese flavoured Popcorn 6d.

SOLO LABORATORIES, LTD.,
103, Wilmer Road, London, W.10. Ladbroke 2871/1884/6350.
Sales manager: W. G. Addison.
Supply: Direct.
Product: Salted peanuts; salted cashew nuts; salted mixed nuts; selected mixed nuts; nuts and raisins, retail at 6d. and 1s.; selected hazel nuts, retail at 6d. The brand name for the product is "Bamboo." Packages are designed for cinema sales. Delivery in three days. Terms on application. (See also Caterham Food Products, Ltd.)

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, London, S.E.5. Rodney 5432 (15 lines).
Cinema division sales manager: L. G. Hutchinson.
Publicity material: Contact head office.
Product: 6d. Salted Peanuts, Salted Cashews, Salted Mixed Nuts. 1s. Salted Peanuts, Salted Cashews, Salted Mixed Nuts; 2d. Salted Peanuts, Donald Duck Salted Peanuts; 6d. Popcorn; 9d. Choc. Toffees; 8d. Assorted Fruit Jellies; 6d. Choc. Peanuts, Choc. Coated Raisins, Peanut Brittle, Mint Flimsies. All Nut Bars, 3d. Milk Choc. Cokernut Squares; 1s. 6d. Nut and Fruit; 1s. 10d. Choc. Brazils; 1s. Choc. Coated Raisins, Choc. Peanuts; 6d. Pompey French Nougat, Melody Mix; 2d. Choc-O-Mels; 4d. French Nougat; 1s. Fruit Drops, Sherbet Bon-Bons, Sky Mints; 2s. Dulci Fruits; 2s. 4d. Swan Lake; 1s. 6d. Milk Choc. Discs, Orange Milk Discs, Choc. Minte Crispettes; 1s. 9d. Dig. Mint Creams; 2s. 6d. Choc. Mint Creams, Choc. Assorted Creams; 3s. 6d. Ginger Leaves; 2s. 6d. Choc. Coffee Creams; 3s. Choc. Mint Crisps; 3s. 6d. Choc. Pineapple Leaves, Choc. Apricot Leaves; 4s. Gift Box—Milk, Gift Box—Plain; 7s. 6d. Gift Box—Milk, Gift Box—Plain; 9d. After Dinner Mints; 1s. 6d. Dessert Fruit and Nut; 1s. 6d. Dessert Salted Mixed Nuts; 1s. packs of Paradise Fruits, Mint Humbugs, Chocolate Caramels, Assorted Toffees.

SOFT DRINKS

CANADA DRY (LONDON), LTD.,
189, Munster Road, Fulham, S.W.6. Fulham 8441.
General sales manager: H. P. Argent.
Product: Canada Dry Ginger Ale, Soda Water, Tonic Water, Strawberryade, Lemonade, Sparkling Orange, Sparkling Grapefruit, Spur Cola, Ginger Beer, Bitter Lemon and a complete range of Fruit Squashes, Cordials and Juices.

THE COCA-COLA EXPORT CORPORATION,
199, Knightsbridge, London, S.W.7. Knightsbridge 4571.
Sales manager: W. T. Sutherland.
Coca-Cola Bottlers:
Coca-Cola Northern Bottlers, Ltd.,
Cranmore Boulevard, Shirley, Solihull, Warwicks.
Charnock Road, Fazackerley, Liverpool, 9.
16, Blenheim Terrace, Leeds, 2.
Mardy Road, Rumney, nr. Cardiff.
Coca-Cola Southern Bottlers, Ltd.,
St. John's Road, Isleworth.
Loanmoit Vale, Lewisham, London, S.E.5.
763, Harrow Road, Willesden, London, N.W.10.
Emery Road, Brislington Trading Estate, Brislington, Bristol, 4.
Millbrook Trading Estate, Millbrook Road, Southampton.
The Coca-Cola Bottling Co. (Oxford), Ltd.,
Riverside, Grandpont, Oxford.
Coca-Cola Bottlers (Ulster), Ltd.,
10, Rumford Street, Belfast.
Beverage Distributors, Ltd.,
18, St. Stephens Green, Dublin, Eire.
Munster Bottlers, Ltd., 10/12, Kyrls Quay, Cork, Eire.
Coca-Cola Western Distributors,
Tuam, County Galway, Eire.
Aldcroft Downward, Ltd.,
Pulrose Bridge, Douglas, Isle of Man.
Coca-Cola Eastern Bottlers, Ltd.,
"Fleur de Lys" House, King Street, Norwich, NOR05B.
Coca-Cola Bottlers (Scotland), Ltd.,
Watt Road, Hillington, Glasgow, S.W.2
Clepington Road, Dundee.
Le Riches Stores, Ltd.,
28, Colomberie, St. Helier, Jersey, C.I.
Guernsey Soft Drinks Co., Ltd., Brock Road, St. Peter Port, Guernsey.
Product: Coca-Cola (cases of 24 bottles 7s. 6d. per case; 6s. 6d. in Scotland and N. Ireland, 8s. in Republic of Ireland).

FORTE'S DAIRY PRODUCTS (BOURNEMOUTH), LTD.,
London sales office: 186, Campden Hill Road, W.8. Accounts office: 1, Latimer Road, Winton, Bournemouth.
Dairy agents:
Forte's Products (Bournemouth), Ltd., Latimer Road, Bournemouth.
A.1 and Dollis Dairies, Ltd., Plantagenet Road, Barnet, Herts.
H. King and Sons, Ltd., 180a, Landells Road, Dulwich, S.E.22.
Southwick Hill Farm Dairies, Ltd., Southwick, Sussex.
Handsworth Dairies, Ltd., Island Road, Handsworth, Birmingham.
Moore Bros., 15, Halkin Street, Leicester.
Express Dairy (Northern), Ltd., Sheffield, 8.
Express Dairy (Northern), Ltd., Bradford.
Merseyside Dairies, Ltd., Hawke Street, Liverpool.
V. H. Graddon, Ltd., Lipson Vale Dairy, Plymouth.
W. Wood (Nottm.), Ltd., St. Ann's Valley, Nottingham.
Ross's Dairies, Ltd., Partick, Glasgow, Scotland
Edinburgh and Dumfriesshire Dairy Co., Ltd., Edinburgh.
London Depot: 186, Campden Hill Road, London, W.8.
Promotion manager: David Pearl.
Product: Fresko Milk Shakes: in cartons sell at 1s. each.

JEWSBURY AND BROWN, LTD.,
Tanzaro House, Ardwick Green, Manchester, 12. Ardwick 3181/4.
Carton squash sales manager: P. Stiles.
National cinema representative: E. Howard, 10, Inverness Avenue, nr. Blackley, Manchester, 9.
Branch offices:
Mr. Bland, Fishergate Hill, Preston. (Preston 3152.)
Mr. Green, R. Ellis and Sons, Ltd., Ruthin, N. Wales. (Ruthin 1.)
Mr. Dunster, Beach Road, Bangor. (Bangor 3250.)
Church Stretton, Salop. (Church Stretton 32.)
Midland agent: Edwin Holden's Bottling Co., Ltd., Hopden Brewery, Woodsetton, nr. Dudley. (Sedgley 2051.)
Publicity material: Technicolor filmlets, sales trays and display material available on request. Cooling cabinets on loan where sales justify their issue.
Product: Zenith Orange Squash in 10oz. transparent Polystyrene Cartons retailing at 1s. and Tanzaro Orange and Lemon Squash packed in 7oz. waxed cartons retailing at 6d. Individually wrapped drinking straws supplied free.

KIA-ORA CUP SQUASH DEPT.,
Grosvenor Road, St. Albans. St. Albans 50851 (9 lines).
General manager: G. M. A. Harris
Cup Squash representatives.
S. London Area and Home Counties: H. H. Webb.
N. London Area and Home Counties: R. E. Hyslop.
N.W. England and W. Midlands: A. McRobert.
N.E. England: M. J. Manley.
Scotland/Cumberland/ Westmorland: J. McKean.
E. Midlands and E. Anglia: R. A. Skinner.
S. Wales, W. and S. W. England: R. H. Thomas.
S. Coast/Isle of Wight: P. J. Burns.
Area agents:
London and Home Counties: Warrens (Dispensers), Ltd., 202/206, Union Street, London, S.E.1. (Waterloo 3063.)
Devon, S. Somerset, W. Dorset: Carton Squash (Newton), Ltd., 31, Gestridge Road, Kingsteignton, Newton Abbot, Devon. (Newton Abbot 90.)
Cornwall: S. Wildins, Springfield, Newquay, Cornwall. (Newquay 4065.)
Cumbria Branwheats, Ltd., 30, Lowther Street, Kendal, Westmorland. (Kendal 870.)
E. Anglia: Parson and Arr, St. Mary's Works, St. Mary's Road, Clacton-on-Sea. (Clacton 366.)
E. Kent: Kia-Ora Cup Squash, at Refrigerated Installation Engineers, Ltd., Swaislands Drive, Crayford, Kent. (Crayford 23319.)
E. Midlands, Smallmans, Ltd., The Mill House, Ilkeston Road, Nottingham. (Nottingham 74745.)
Guernsey: P. Peel, 23, Glategny Espl., St. Peter Port. (Central 2863.)
Isle of Wight: Gould, Hibberd and Randall, Ltd., 7, Church Litten, Newport, I.o.W. (Newport 2487.)
Northumberland and Co. Durham: Wood and Watson, Ltd., 132, Gilesgate, Durham. (Durham 3301.)
N.W. England: Smallmans, Ltd., Heald Grove, Rusholme, Manchester, 14. (Rusholme 3281.)
Northern Ireland: Dobsons Dairies (Belfast), Ltd., Cregagh, Belfast. (Belfast 642901.)
Scotland: Bell and Co. (Transport), Ltd., 124, Dairy Road, Edinburgh. (Donaldson 2424.)
S. Wales: Barry Dispensers, Ltd., Hillary Rise, Barry, Glamorgan. (Barry 2556.)
W. England, Hants and Dorset: Warrens (Dispensers), Ltd., 57, Station Road, Westbury, Wiltshire. (Westbury 431.)
W. Midlands: F. Swinnerton and Son, Ltd., Snow Hill, Shelton, Stoke-on-Trent. (Stoke-on-Trent 29635/25261.)
E. Kent and S. E. Sussex: Warrens (Dispensers), Ltd., 48, Old Shoreham Road, Shoreham-by-Sea. (Shoreham-by-Sea 4136.)
Yorkshire: Smallmans, Ltd., Algeria Street, Beeston, Leeds, 11. (Leeds 72197.)
Publicity material: Sales trays, Technicolor sound filmlets and other display materials from Grosvenor Road, St. Albans, or from branch offices.
Product: Sealed wax and polystyrene cartons containing diluted squashes in orange and lemon flavours, in the 6d. 7-oz. size and Golden Orange Squash, 1s. drink. Wrapped straws supplied free. Coolers loaned free where turnover justifies.

J. LYONS AND CO., LTD.
Orange Maid. See Ice Cream.

CONFECTIONERY

GEO. BASSETT AND CO., LTD.,
50, Bidborough Street, London, W.C.1. Eus. 1525 and 7433.
Sales director: G. A. de Pinna.
National cinema representative: L. H. Mulchinock.
Head office and factory:
P.O. Box 80, Owlerton, Sheffield, 6. (J. B. Adshead.)
Publicity material: Available on request.
Product: Liquorice Allsorts, ¼-lb. cartons 9d. each, ½-lb. cartons 1s. 6d. each; Dolly Mixture, ½-lb. cartons 6d. each, Lico Jet, 72 assorted 1d. pieces to one box.

BATGER AND CO., LTD.,
Head office, Clapham Common, London, S.W.4. Macaulay 3311.
Sales manager: R. A. Oliver.
Publicity and sales promotion: R. A. Oliver.
Product: Silmos Fruit Drops, 1s. per bag, 3d. Handy pack; Jersey Caramels, 6d. film bags and 4d. Handy pack; Fruit Pastilles, 1s. ½-lb. carton, 3d. per roll pack; Jingos (Coconut Dice), 8d. per ½-lb. bag; Mitcham Mints, 4d. per packet; Turkish Delight, 1s. 7d. per carton; Fiesta Fruits, 2s. 6d. per carton; Sugar Almonds, 2s. 6d. per carton; Sentries, 6d. Handy pack.

BEECH'S CHOCOLATE, LTD.,
Fletcher Road, Preston, Lancs. Preston 5266.
Sales manager: T. H. Monk.
Publicity material: Special showcards, available for Continental chocolates.
Product: ¼-lb. mint discs, retail 1s.; ½-lb. orange discs, retail 1s.; Continental assorted chocolates in ½-lb and 1-lb. boxes at 4s. and 7s. 9d. respectively.

BENSDORP (GT. BRITAIN), LTD.,
47, Southwark Street, London, S.E.1. Hop. 2301. and 3843.
Product: Bensdorp confectionery.

BENSON'S CONFECTIONERY, LTD.,
Huntley Mount Road, Bury, Lancs. Bury 5051.
Product: High-class sweets, in thirty varieties, packed in jars, tins, ½-lb. film packets and 6d. stick-packs.

CHARLES BOND, LTD.,
Carlyle Road, Bristol, 5. Bristol 56021.
General sales manager: A. Eastman.
London offices and depot: 18-19, Warren Street, Tottenham Court Road, London, W.1. (Euston 6171/2.)
Glasgow depot: 47, Byron Street, Partick, Glasgow. (Western 0086.)
Product: Chocolate variety creams 11d. ½-lb., also 6d. and 1s. ctns. Chocolate peppermint creams, 11d. ½-lb. Chocolate cocktail creams, milk chocolate coffee creams, 1s. ½-lb. Chocolate walnut creams, milk chocolate macaroons, 1s. 2d. ½-lb. Hazelnut whirls, 1s. 5d. ½-lb. Chocolate almonds, Almond whirls, Brazil whirls, Chocolate covered walnuts, 1s. 6d. ½-lb. Chocolate cream mice, chocolate cream cigars, 2d. Milk chocolate coconut squares, 2d. and 4d. Brazil whirls, 3d. Walnut whirls (coffee or vanilla) 3d.

continued on page 114

I'm sorry Claude, it's nothing to do with Evangeline, but we've only two Wall's Ice Creams aboard

Wall's
ICE CREAM

Product Directory

CONFECTIONERY—contd.

BUCHANAN (CONFECTIONERS), LTD.,
3, Craigend Place, Glasgow, W.3. Scotstown 5664-5. All inquiries to head office.

CADBURY BROS., LTD.,
Bournville, Birmingham, Kings Norton 2000.
Branch offices:
R. V. Smith, 39, Corporation Street, Belfast, 1. (Belfast 23203.)
H. F. Davey, Bournville Lane, Birmingham, 30. (Kings Norton 1051.)
J. R. Ellis, 12, Lower Castle Street, Bristol, 1. (Bristol 20877.)
H. Acton, 35, Fennel Street, Manchester, 4. (Blackfriars 3367-8.)
E. C. Pimble, Norbury Road, Ely, Cardiff. (Cardiff 73998.)
H. H. Chaplin, Witton Chambers, 43, Foregate Street, Chester. (Chester 21647.)
A. J. Woodall, 2, Castle Street, Edinburgh. (Edinburgh, Caledonian 6081.)
A. E. Ince, Marsh Green Road, Marsh Barton Trading Estate, Exeter. (Exeter 77542.)
L. Hedley, Argyle Chambers, 30, Buchanan Street, Glasgow, C.2. (Glasgow Central 7398.)
F. L. Birch, 68, The Headrow, Leeds, 1. (Leeds 21994.)
F. D. Clulee, North House, 17, North John Street, Liverpool 2. (Liverpool Central 5384.)
P. G. Street and E. A. Thompson, 15 and 16, New Burlington street, London, W.1. (Regent 7851-9.)
A. T. Sayer, Nicholas House, River Front, Enfield, Middx. (Enfield 5757.)
A. O. Jones, Aviston House, 2-4, Dingwall Avenue, Croydon, Surrey. (Municipal 1038-9.)
C. G. C. Greenwood, 23, Blackett Street, Newcastle-on-Tyne, 1. (Newcastle 28304.)
C. Jones, 62, Snig Hill, Sheffield, 3. (Sheffield 20635.)
H. J. Willcox, Solent Road, New Docks, Southampton. (Southampton 26022.)
F. H. Clegg, 14, Coldhams Lane, Cambridge. (Cambridge 51011.)
H. J. Wilcox, Central Goods Station, British Railways (Southern Region), Brighton, 1. (Brighton 22003.)
C. E. Gillett, Prudential Buildings, 10, Greyfriars, Leicester. (Granby 159.)
Publicity material: On application to branch offices.
Product: Wide variety of chocolate confectionery.

CALLARD AND BOWSER, LTD.
Western Avenue, London, W.3 (Acorn 2216) and Sighthill Industrial Estate, Edinburgh, 11 (Craiglockhart 3727).
Product: Butter-Scotch, Old English Treacle Brittle, Barley Sugar, "Cream-Line" Toffee and Liquorice Toffee Fingers, ¼-lb. packets 1s., ½-lb. air-tight tins 2s. 2d.; Plain Jane Almond Toffee, ¼-lb. packets 1s.; Dessert Nougat, ½-lb. boxes 1s. 6d., air-tight tins 3s.; Mint Humbugs, ½-lb. tins 1s. 8d.; Cosy Corner Assortment, ½-lb. cartons 2s.; Assorted Toffee, 1-lb. decorated tins 4s. 6d.; ½-lb. Cellophane bags 1s.; Assorted Lollipops 2d. each; 6d. Nut Milk Chocolate Bars; Sunfresh and Green Line Mint roll packs, 1s. and 2s.; Sunfresh and Mint Chocs.

CARSONS, LTD.,
Bristol 5. (Bristol 56021.)
General sales manager: Andrew Eastman.
Branch offices: 47, Byron Street, Partick, Glasgow; 18-19, Warren Street, Tottenham Court Road, London, W.1. (London sales manager: E. H. Powell.)
Publicity material: On request to head office.
Product: Milk Shakes, 1s. 6d. per ½-lb. and 3s. per ½-lb. carton; Dorchester, 3s. per ½-lb. carton; Orchard Creams 2s. 6d. per ½-lb. carton; 2-oz. Fruit Pastilles, 6d.; ½-lb. packet Fruit Pastilles, 10½d.; ½-lb. film bag, Peppermint Lumps, 10d.; 1s. film bags and 2s. cartons, Mascot Assortment; Milk Chocolate Bon Bars, 6d.; 2s. cartons Princess Selection (confectionery and chocolate creams); 3s. 6d. carton milk chocolate Brazil nut.

CAXTON CHOCOLATE CO., LTD.,
Mayes Road, Wood Green, London, N.22. Bowes Park 4902-7.
Sales manager: A. I. Rowland.
Product: Chocolate blocks, fine milk, milk whole nut, milk brazil nut, milk and nut, milk fruit and nut, superfine plain, retail 6d., trade terms 54s. 9d. per gross; milk chocolate bars, wrapped, retail 2d. (2 for 3d.), trade terms 13s. 4d. per gross.

CHOCOLAT TOBLER, LTD.,
20, Soho Square, London, W.1. Gerrard 9261.
Product: Toblerone, Standard 1s. 6d., Junior 9d.; Jamaica 6d.; Milk Tablets 1s. 4d.; Hazetta Tablets 1s. 6d.; Amanda Tablets 1s. 4d.; Mocca Tablets 1s. 4d.; Tradition 1s. 6d.; Filled Tablets; Tropicana 1s. 9d., Cappuccino 1s. 9d., Mandarinette 1s. 9d., Favori 1s. 9d., Ananette 1s. 9d., Tobler-o-Rum Tablets 1s. 6d.; Lunch Tablets 2s. 9d.; Milk Chocolate Brazils ½-lb. 5s.; Chocolate Sachet (milk assortment), ½-lb. 3s.; Teresina (plain chocolate), 2s. 6d.; Noisetta (milk chocolate), 2s. 6d.; Fruit Creams, ½-lb. 3s., 1-lb. 5s. 9d.; Classique Plain Assortment ½-lb. 3s. 5d.; Ballerina Milk Assortment, ½-lb. 3s. 5d.; Rum and Coffee Creams ½-lb. 3s. 3d.; Chocolate Ginger Creams ½-lb. 2s. 9d.; Chocolate Peppermint Creams ½-lb. 2s. 9d.; Symphony Plain Assortment, ½ lb. 3s. 7d.; Chocolate Almonds (Roasted) ½-lb. 2s. 6d.; 6d Filled Chocolate Bars, Rum and Coffee, Cherry Brandy, Wild Strawberry, Pineapple Punch.
Publicity material: On request to head office.

CLARNICO, LTD.,
Waterden Road, London, E.15. Amherst 2345.
Sales director: M. G. Wallace.
Sales office manager: A. J. Baily.
Area sales managers: J. T. Schofield (Lancs. and Yorks); R. E. Griffiths (London); P. S. Cook (South West and Birmingham); R. H. Bennett (Home Counties); I. H. Scott (Scotland, Ulster and N.E. England), K. Moss (House Accounts).
Merchandising manager: R. Johnson.
Product: ½-lb. cartons Regency Assortment (retail at 2s. 6d.); ½-lb. cartons Peppermint Creams (retail at 1s. 8d.); ½-lb. cartons Fruit Jellies (retail at 2s.); ½-lb. cartons Dairyfudge (retail at 1s. 9d.); ½-lb. cartons Dairyfudge Assorted (retail at 1s. 11d.); ½-lb. cartons Assorted Marshmallows (assorted flavours) (retail at 2s. 6d.); ½-lb. cartons Iced Caramels (retail at 2s. 2d.); ½-lb. cartons Candy Queen (retail at 2s.); 1-oz. cartons Mitcham Mints (retail at 4½d.); Marzipan Bars (retail at 6d.); My Queen (retail at 6d.); Dairyfudge Bars (retail at 6d.); Tubes Milk Chocolate Peanuts (retail at 5d.); Chocolate Dairyfudge Bar (retail at 6d.).
Publicity material: Available on application to head office for the following lines: Regency Assortment, Fruit Jellies, Iced Caramels, Candy Queen, Peppermint Creams, Dairyfudge, Chocolate Peppermint Creams.

CLEVEDON CONFECTIONERY (BLACKPOOL), LTD.,
Clifton Road, Marton, Blackpool. Blackpool 61313.
Director: D. H. Green.
Supply: Direct from factory.
Product: Children's sweet cigarettes. Dolly mixtures, cream paste novelties and count lines, liquorice novelties, allsorts and count lines.

COWAN'S, LTD.,
49, Solway Street, Glasgow, S.E.
Publicity material: Available from Head Office.
Product: ½-lb. and ¼-lb. boxes chocolates; extensive variety ½-lb. chocolates, caramels and boilings in transparent bags.

M. A. CRAVEN AND SON, LTD.,
French Almond Works, York. York 23003-4.
Sales manager: D. Hobson.
Publicity material: Showcards and displays available on application to sales manager at head office.
Product: Cravens Original French Almonds, 1s. 3d. cartons; Cravens Mixed Fruit Pastilles, 1s. cartons; Cravens Blackcurrant Pastilles, 1s. cartons; Cravens Mint Imperials, 9d. cartons; together with a range of film bags; Cravens Best English Mints, 9d.; Cravens Old York Mints, 9d.; Cravens Mary Ann Creamy Toffee, 10d.; Cravens Fruit Centres, 9d. No extra charge for pre-packing in film bags. Cravens Mixed Fruit Pastilles and Blackcurrant Pastilles in crackle-proof packs.

W. AND M. DUNCAN, LTD.,
Beaverhall Road, Edinburgh, 7. Waverley 4433.
Sales director: F. F. Robb.
Publicity material: Centre pieces, showcards, etc. Apply to H. Lowes at head office.
Product: ½-lb. New Capital, Milk and Plain Chocolate Assortment, 1s. and 6d. Hazlenut (milk chocolate with roasted nuts); 6d. Carols (chocolate caramels in roll pack); 4d. Nutty Crisp (milk chocolate and nuts); 6d. Merrols (Butter-scotch Bon Bons); and 3d. Merrols Fruits in roll packs; 4½d. Milk Walnut Whips (vanilla and coffee flavours); 4½d. Plain Walnut Whips (vanilla); ½-lb. Parisian Creams, retailing at 2s. 3d.; ½-lb. Parisian Creams, retailing at 1s. 2d.; ½-lb. Peppermint Creams, retailing at 2s. 2d.; ½-lb. Chocolate Ginger, retailing at 3s. 10d.; ½-lb. Chocolate Ginger, retailing at 2s.; ½-lb. Milk Hazelnut Whirls, retailing at 3s.; 3d. Orange Cream Tablets.

J. W. FILSHILL, LTD.,
Nethercommon Works, Paisley. Paisley 3172/3/4.
Managing director: J. A. H. Hannah.
Publicity material: On application to head office.
Product: Caramels, Fudge and Boiled Sweets all available in ½-lb. Cello prepacks; 1s. and 2s. 6d. Tartan cartons, Edinburgh Rocks; children's matinee line, Ball Lollipops, 2d. each.

FOX'S GLACIER MINTS, LTD.,
Oxford Street, Leicester. Leicester, Granby 28601.
Sales manager: G. A. Nolan.
Branch office: Fox's Glacier Mints, Ltd., 879, High Road, Tottenham, N.17. Tottenham 2788.
Publicity material: From Leicester office.
Product: Fox's Glacier Mints, in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Fox's Glacier Fruits, and Bitter Lemon, film-wrapped in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Trade prices on request.

J. S. FRY AND SONS, LTD.,
Somerdale, Bristol, Keynsham 2101.
Branch offices:
J. A. Harrison, 12, Lower Castle Street, Bristol, 1. (Bristol 25084.)
R. W. Hamilton, Franklin Way, Birmingham, 30. (Kings Norton 1171.)
J. McRae, 39, Corporation Street, Belfast. (Belfast 25132.)
J. McRae, Argyle Chambers, 30, Buchanan Street, Glasgow, C.E. (Central 7398.)
A. Steel, 2, Castle Street, Edinburgh, 2. (Caledonian 6081.)
R. J. Pibworth, 14/40, Headstone Drive, Harrow, Middlesex. (Harrow 7231/2.)
D. O'Leary, 15016, New Burlington Street (off Regent Street), London, W.1. (Regent 7851/9 (9 lines).)
S. E. Bagg, 69, The Headrow, Leeds, 1. (Leeds 26120.)
J. A. Hay, 27, Fennel Street, Manchester. (Blackfriars 7738 and 6583.)
J. D. Davidson, 2, Queens Road, Sheffield, 2. (Sheffield 21645.)
D. J. J. Tickner, Norbury Road, Ely, Cardiff. (Cardiff 71245-6.)
Product: 6d., 4d. and 2d. Chocolate Cream; 4d. 5-Centre; 6d. Medley; 3d. Choc. Peppermint Cream; 6d. Picnic; 6d. Cokernut; 6d. Bliss; 3d. Punch; 6d. and 4d. Crunchie; 6d. and 4d. Turkish Delight; 6d. Milky Mints; 3d. and 6d. Five Boys; 6d. Milk Sandwich; 6d. Double Milk Sandwich; 6d. Tiffin; 3s., 6d. and 1s. Crunch; 1s. Tiffin; 2s. 3d. Turkish Delight; 1s. 7d., 2s. 11d. and 5s. 9d. Double Milk Assorted.

GENERAL STORES SUPPLIES (LONDON), LTD.,
110, Cannon Street, E.C.4. Mansion House 2147.
Sales manager: J. Zunder.
Product: Assorted Snips (cherry, orange, strawberry, lemon, blackcurrant, raspberry, tangerine and pineapple), Buttersnips, 12 display boxes each 60 packets. (Retail 2d.)

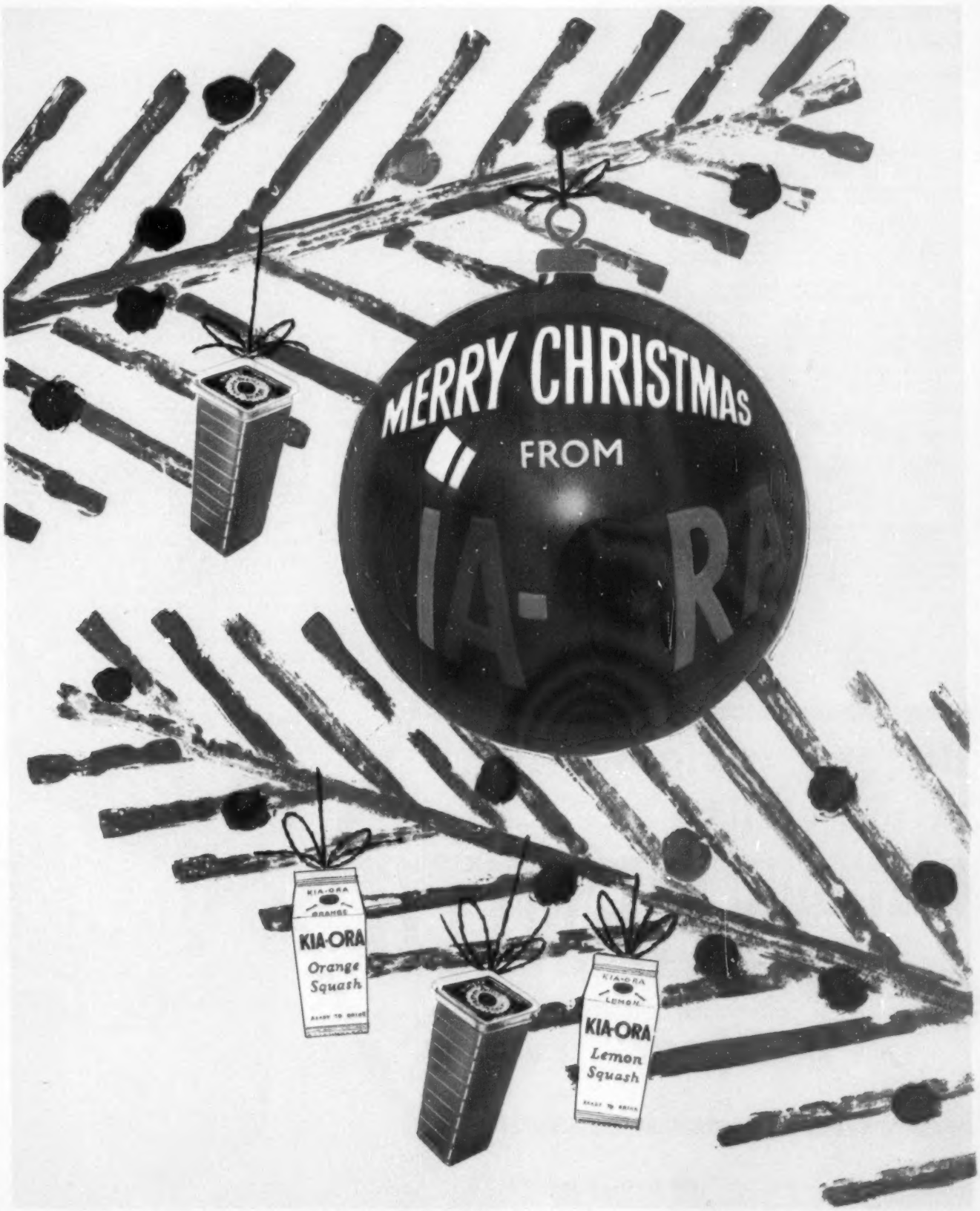
HALL BROS. (WHITEFIELD), LTD.,
Whitefield, Manchester. Whitefield 2283/4.
Sales manager: E. S. Schofield.
Publicity material: Showcards suitable for kiosk display are available on request.
Product: 6d. and 9d. prepacks. Milk Chocolate Eclairs, Chocolate Peppermint Crisps, Majestic Sour Lemons, Assorted Caramels, Toffee Liquorice Allsorts, Spearmint Chews, New Countess Assortment, California Fruit Bon Bons, Kendal Mints, Fruit Drops, 2d. rolls of Refreshers and Extra Strong Peppermints, Speedwell 2 a 1d. chews, various flavours, ½-lb. bags Mentro-Lyptus Tablets.

HOLLAND'S TOFFEE,
Virginia Street, Southport. Southport 56881/2/3/4/5.
Sales manager: A. E. Lilley.
Publicity material: Contact sales manager.
Product: ½-lb. film decorated bags of Assorted Caramels to retail at 9d. bag packed 24 to a display outer. Special decorated film bags to retail at 6d. each containing Creamy Toffees, Brazil Nut Toffees and assorted toffees, packed 24 to a display outer. Children's lines include Arrow Toffee Bar which retails at 1d. each packed 72 to a display outer. 1d. Frisco Fruits, packed 72 to a display outer. Choice of 9 different varieties and a variety of 3d. Toffee Bars, packed 30 bars to the display outer.

GEORGE W. HORNER AND CO., LTD.,
Chester-le-Street, Co. Durham. Chester-le-Street 2134.
General sales manager: T. L. Cartwright.
Product: Special big packs: Bond Street Assortment, 2s.; Dainty Dinah Toffee 1s. 6d.; 4-oz. packets Bond Street Assortment 1s.; Boy Blue Assorted Nut Toffee 1s.; Boy Blue Flaked Brazil Toffee 1s.; Boy Blue Ginger Toffee 1s.; Dainty Dinah Toffee 10d.; Dainty Dinah Devon Eclairs 1s.; Dainty Dinah Assorted Eclairs 1s.; Dainty Dinah Clear Mints 10d.; Blue Boy Liquorice Toffee 10d.; Dainty Dinah Mixed Fruit Drops 10d.; Boy Blue Assortment of Toffees 10d.; Dainty Dinah Clear Mints; Dainty Dinah Toffee; Dainty Dinah Mixed Fruit Drops; Boy Blue Assortment of Toffees.

JAMESONS CHOCOLATES, LTD.,
Willoughby Lane, Tottenham, London, N.17. Edmonton 4417.
Sales manager: H. A. M. Woodhatch.
Publicity material: H. A. M. Woodhatch, head office.
Product: Buttons Milk Chocolate Coconut Squares, 2d. each; Twin Coconut Bar, 4d. each; 4-oz. film bag Gaiety Assortment 10d. each; 1s. bags Raspberry Ruffles; 1s. bags Merry Maid Caramels; 6d. Raspberry Ruffle Rolls; 6d. Merry Maid Caramel Rolls. Trade terms on application.

continued on page 116



KIA-ORA CUP SQUASH DEPARTMENT, GROSVENOR RD., ST. ALBANS, HERTFORDSHIRE. TEL: ST. ALBANS 50851

Product Directory

CONFECTIONERY—contd.

KEILLER (JAMES) AND SON, LTD.,
Eabo Square, London, W.1. Gerrard 9261.
Publicity material: Dummy packs.
Product: Prepacked range 6d., 1s. and 2s. packs chocolates and confectionery. Special terms on application.

C. KUNZLE, LTD.,
Garretts Green Lane, Garretts Green, Birmingham 33. Tel.: Stechford 4041.
Sales manager: C. F. Hamley.
Product: Chocolate, confectionery and cakes.

G. F. LOVELL AND CO., LTD.,
Rexville, Newport, Mon. Newport 59666.
Cinema sales director: John F. Lovell.
London area manager: A. W. Bayley, Graydawn, 85, Christchurch Mount, Epsom, Surrey. Tel.: Epsom 5995.
North of England and Scottish area manager: H. W. Green, 4, Table Close, Knutsford, Cheshire. Tel.: Knutsford 2275.
Midlands area manager: J. R. Poole, "Uplands," Shelton Lane, Cradley, Staffs.
West of England area manager: N. D. Evans, Woodville, Pottern Road, Devizes, Wilts. Tel.: Devizes 749.
Wales area manager: L. Taylor, 2, Danygraig Road, Pantmawr Garden Village, Whitchurch, Cardiff, Glam.
Representatives cover all the United Kingdom.
Publicity: Show cards and display material available on request from head office.
Product: 1s. packets Top Ten Assortment, Toffee Rex, Choc. Eclairs, Choc. Toffees. 9d. packets Floodlight Mints; Toffee Rex, Spearmintie, Treacle Mints, Fruit Drops; Fruit Delight Mintoes; 9d. cartons Fruit Pastilles; 2s. cartons Choc. Eclairs; 4d. Choc. Milky Lunch; 4d. Minty Lunch; 4d. Coffee Milky Lunch; 6d. Plush Nuggets; 2d. French Nougat Bars; 1d. Toffee Bars.

JOHN MACKINTOSH AND SONS, LTD.,
Chapel Field, Norwich, Nor. 43a. Norwich 26101.
Sales manager: A. Cook.
Branch office: 97, Park Lane, London, W.1.
Publicity material: Available on application.
Product: Quality Street: handy packet, 1s. (1½ doz. in outer), ½-lb. carton, 2s. 3d. (½ doz. in outer), 1-lb. carton, 4s. 4d. (½ doz. in outer); Week-End: ½-lb. carton, 1s. 5d. (1 doz. in outer), 1-lb. carton 2s. 9d. (½ doz. in outer). 1-lb. carton, 5s. 6d. (½ doz. in outer); Good News: ½-lb. carton, 3s. (six in outer), 1-lb. 6s. (three in outer); Count Lines: Rolo 6d. (3 doz. in outer), Toff-o-Luxe 6d. (3 doz. in outer), Toff-o-Luxe 3d. (4 doz. in outer), Mintola 6d. (2 doz. in outer), Toffee Cup 3d. (4 doz. in outer), Munchies 6d. (2 doz. in outer), Caramac 6d. (plain) (2 doz. in outer), Caramac 3d. (plain) (4 doz. in outer), Caramac Nut 6d. (2 doz. in outer).

MAYFAIR PRODUCTS, LTD./BIRRELL, LTD.,
Milady Chocolate Works, Anniesland, Glasgow, W.3. Scotstoun 1827.
London divisional sales manager: A. C. Pratt, 19, Dalmeny Road, New Barnet, Herts. (Barnet 5258).
Publicity Material: Display boxes.
Product: Mayfair Super Assortment, 1s.; Mayfair Nut Toffee Assortment, 10d.; Mayfair Chocolate Caramels, 11d.; Mayfair Caramel Whirls, 9d.; Mayfair Liquorice Whirls, 9d.; Mayfair Vanity Fair Assortment, 9d.; Mayfair Chocolate Caramel Eclairs, 9d.; Mayfair Maytime Toffees, 9d.; Mayfair Sugar Almonds, 1s.; Mayfair Mint Lumps, 9d.; Birrell Fruit Lumps, 9d.; Birrell Cherry Nougat, 10d.; Birrell Asst. Pastilles, 8d.; Birrell Vanilla Fudge, 8d.; Birrell Asst. Fr. Nougat, 10d.; Birrell Paradise Fruits, 9d.; Birrell Mint Puffs, 6d.; Birrell Fruit Puffs, 6d.

NEEDLERS, LTD.,
Bournemouth Street, Hull. Hull 42435.
Sales director: F. Twell.
Publicity material: Showcards.
Product: Riviera Chocolates, 1-lb. boxes 12s. 6d.; Milk Dessert Chocolates, ½-lb. boxes 3s. 5d., ¼-lb. cartons 1s. 8½d., Minerva Chocolates, ½-lb. boxes 3s. 3d., ¼-lb. cartons 1s. 7d., County Milk Chocolates, ½-lb. boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; County Plain Chocolates, ½-lb. Carnation Boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; Kreema blocks: Nut Milk 1s., Milk 6d., Orange 6d., Grapefruit 6d., Pineapple 6d., Coffee 6d., Krispie 6d., Strawberry 6d., Mint 6d.; Melvene Chocolates, ½-lb. boxes 3s. 11d., Melvene Block 1s. 3d., Orange Block 9d., presentation boxes Kreema Tray 5s.

THE NESTLE CO., LTD.,
St. George's House, 92/100, Wood Street, E.C.2. Monarch 7700.
Marketing manager: T. G. Morris.
Publicity material: Advertising Department, The Nestlé Co., Ltd., St. George's House, 92/100, Wood Street, E.C.2.

Branch offices:
D. E. Williamson and E. McIlwaine, Greenhill House, 90/93, Cowcross Street, Smithfield, London, E.C.1. (Clerkenwell 8291.)
W. R. Parker, Wharfdale Road, Tyseley, Birmingham, 11. (Acocks Green 4385/6.)
P. H. Thompson, 171, Limestone Road, Belfast, 15. (Belfast 747171/2.)
G. V. Sumner, Flowers Hill, Brislington, Bristol, 4. (Bristol 79514/5.)
E. W. J. Harvie, Taymuir Road, Pengam Road, Cardiff. (Cardiff 44441.)
A. S. McKendrick, 771/783, Duke Street, Glasgow, E.1. (Bridgeton 8068/9.)
J. F. Robson, 6, Trinity Row, Trinity Square, Nottingham. (Nottingham 46373.)
A. R. Connabeer, Pearl Assurance House, Castle Street, Liverpool, 2. (Central 7811/2/3.)
G. R. Whitmore, 416/428, Corn Exchange Buildings, Hanging Ditch, Manchester, 4. (Deansgate 7801.)
J. C. Robson, Stoneygate Lane, Felling-on-Tyne, Gateshead, Co. Durham. (Felling 693201/2.)
K. M. Hornby, (Leeds and Sheffield Areas), Old Mill Lane, Hunslet, Leeds, 10. (Leeds 75204/5.)
Product: Jellimallo, Milk Blocks, Hazelnut Milk, Brazil Nut Milk, Raisin Milk, Fruit and Nut Milk, Crackermilk, Coconut Rough, Orange Milk, Grapefruit Milk, Rumba, Peter Milk, Superfine, Milky Bar, Gala Peter Alcrema, Gala Peter Maximum, Triple Bar, Cailler Amandine, Cailler Mosaik. Home Made, Flair and Cailler Frigor, Crackle, Ginger Crisp, Croquettes (Peters and Nestles), Royals.

NUNNEY CASTLE CHOCOLATES, LTD.,
51, Crutched Friars, London, E.C.3. Royal 1413/4.
Sales manager: E. R. German.
National cinema representative: C. B. E. Jopp.
Product: Gay Maid Marshmallows in Cellophane packs, retail 6d., wholesale 4s. 6d. per doz.; sugared peanuts, retail 6d. ½-lb. wholesale 154s. cwt.

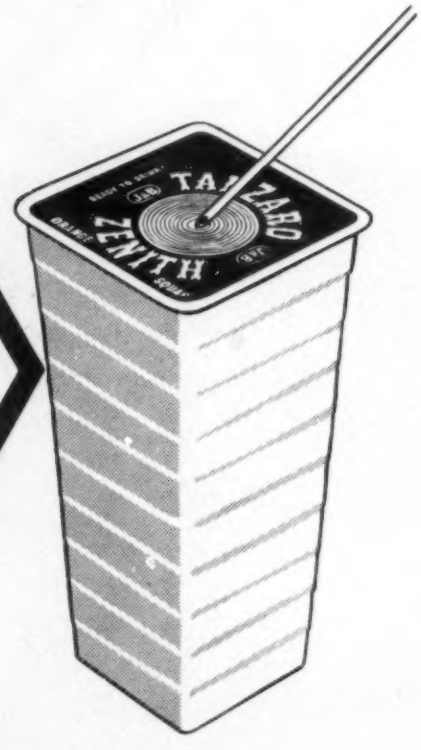
H. J. PACKER AND CO., LTD.,
Greenbank, Bristol, 5. Bristol 56021.
General sales manager: A. Eastman, M.S.M.A.
London office and depot: 18/19, Warren Street, Tottenham Court Road, London, W.1. Euston 6171/2.
Glasgow depot: 47, Byron Street, Partick, Glasgow, Western 0086.
Product: Crispets at 8d. per ½-lb., 6d. bags, 1s. cartons: Chewing nuts, alpine drops, dazzle drops, and snow drops, all 8d. per qtr.; Peanuts, raisins and assorted dragees, all 9d. per qtr.; 1d. Zoo bars, caramel bars, nougat bars, white mice, penknives, bananas, whiffs; 2d. Bumper bars.

the star performer
in the stalls!

TANZARO ZENITH

orange squash
in the **new!** clear pack

sells on sight – satisfies on quality



presented by
Jewsbury & Brown Ltd., Ardwick Green, Manchester 12

JAMES PASCALL, LTD.,
Streatham Road, Mitcham, Surrey. Mitcham 3411.
Display material: Available from marketing department at the above address.
Product: White Heather chocolates and toffees, gift casket 2s. 3d., 4-oz. film bag 1s. 1d. Marshmallows, carton 1s. 4d., Polypaks 6d. each. Butter Whole Brazils, carton 3s.
Murraymints, 4½-lb. jar and 7-lb. box 9d. ½-lb.; Murraymints, pre-packs, 9d. bag; Murraymints, tubes 3d. and 6d.; Murrayfruits, 4½-lb. jar and 7-lb. box, 10d. per ½-lb.; Murrayfruits, tubes, 4d. and Murrayfruits "airseal" cartons, 1s.

GEORGE PAYNE AND CO., LTD.,
Tower Bridge, London, S.E.1. (Hop 1454), and Waddon Works, Surrey. (Croydon 0175.)
Sales director: P. L. Davey Sales Office, Croydon. (Croydon 0175.) (Also Controller of cinema sales.)
Publicity material: Dummy cartons available on request Contact sales office, Croydon, as above.
Products: 6d. packets, Toff-etts, Raisin Poppets, Peanut Poppets, Peanut and Raisin Poppets, Mint Cream Poppets, Coconut Fudge Poppets, Mint-etts, Fruit-etts, Paynes Poppets, Dessert Poppets in ½-lb. cartons; Brazil Poppets, Ginger Poppets, Nut Poppets, Fruit and Nut Poppets, Assorted Poppets, 6d. Block Chocolate: Milk Block, Nut and Milk Block, Nut and Fruit Block, Brazil Nut Block.

RHYL CONFECTIONERY CO.,
Glan-Aber Works, Vale Road, Rhyl. Rhyl 253.
Sales manager: A. Dickinson.
All inquiries direct to factory.
Publicity material: Available direct from factory.
Product: Prepacked (¼-lb.) creamy whirls; prepacked (¼-lb.) assorted caramels, prepacked (¼-lb.) fluffie nougats all retail at 9d.; also nougat cream caramels. Price to cinemas: 5s. 9d. per dozen (packed 4-oz. to box).

ROBERTSON AND WOODCOCK, LTD.,
Trebor House, Woodford Green, Essex. Crescent 6611.
Cinema sales executive: D. T. Bailey.
Product: Comprehensive range of bag lines at 9d. per quarter; 6d. bags best fruit drops; range of children's matinee lines at ½d., ¾d., 1d., 2d., 3d., and 6d. Representatives will call on request.

ROWNTREE AND CO., LTD.,
The Cocoa Works, York. York 53071.
Divisional sales managers:
D. G. McDonald, 49, West George Street, Glasgow, C.2. (Central 7386-7.)
E. Farrow, Corn Exchange Buildings, 13-17, Fennel Street, Manchester 4. (Blackfriars 7597.)
G. F. Curnow, Ruskin Chambers, 191, Corporation Street, Birmingham 4. (Central 5732.)
C. Symes, Craven House, 16, Northumberland Avenue, London, W.C.2. (Whitehall 5340, 5348, 5349.)
Publicity material: Latest information available on request to divisional sales manager.
Product: Chocolate and sugar confectionery, table jellies and cocoas.

M. SAPER, LTD.,
Argall Avenue, Lea Bridge Factory Estate, Leyton, London, E.10. Leytonstone 1037.
Sales director: Norman Saper.
Publicity material: On application at head office.
Product: Saper's cellulose packs (wrapped confectionery); Glucose Fruit Drops, Special Lime Fruits, Dairy Toffees, Orange and Lemon Lollies, Mint Lumps (10d.), Special Acid Drops, Princess Fruits, Mint Humbugs, Glucose Mints, Dairy Toffees with Nuts, Liquorice Toffees, Lemon Sherbets, Banana Splits, Mint Butterscotch, Golden Mints (retail 10d. per satchel bag). Sugared Almonds (retail 1s. per satchel bag). Glucose Fruit Drops, Fruit Pastilles, Special Glucose Pears, Mixed Fruit Drops, Saper Money, Whipped Bon Bons (retail 6d. per satchel bag), Assorted Toffees Assorted Fruits (retail 8d. per satchel bag). Liquid Fruits (1s. and 1s. 6d.). New retail 1s. packs, Mint Humbugs, Lemon Sherbets, and Special Lime Fruits. New retail 1s. 6d. packs, Lemon Sherbets and Mint Humbugs. Cabaretta confections: Fine Milk Chocolate Bon Bons, Pineapple Crush, Blackcurrant Crush (retail 1s. each), Liquid Mints (retail 11d. each). Space Ship Rations (assorted six flavours) (retail ½d. each).

EDWARD SHARP AND SONS, LTD.,
Kreemy Works, Maidstone, Kent. Maidstone 4062.
Sales manager: E. F. Vince.
National cinema representative: A. B. Capes.
Branch office:
Shepley Works Estate, Shepley Road, Audenshaw, near Manchester. (Denton 2848.)
Product: Royal Assorted Golden or Mint Super-Kreem cartons, packed in ½ dozens, retailing at 9d. each; Milk Chocolate or Dessert Chocolate Super-Kreem cartons, packed in ½ dozens, retailing at 1s. each; bags Assorted Candy, packed in 2 dozens, retailing at 1s. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 3 dozens, retailing at 9d. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 2 dozens, retailing at 6d. each; Mint Kreemys, Brazil Kreemys, Walnut Kreemys, Malted Milk Kreemys, Spearmint Kreemys, Mintos and Fruteens (6 flavours: Orange, Lime, Lemon, Grapefruit, Blackberry or Raspberry), packed in 2 dozens, retailing at 6d. per packet; 1d. bars, packed in 6 dozens, available in 12 flavours: Kreemy Spearmint, Milky, Licorice, Treacle, Caramel, Orange, Banana, Strawberry, Raspberry, Lime and Lemon; Brazil Nut Slab Toffee in cartons, packed in 6 dozens, retailing at 10d. each; Walnut or Treacle Slab Toffee in cartons, packed in ½ dozens, retailing at 9d. each; Floral Cachous or Tinifrootys tablets packed in 4 dozens, retailing at 2d. per packet; Jems; Buttermint, Bitter Lemon or Bitter Orange, packed in 4 dozens, retailing at 3d. per packet.

SUCHARD CHOCOLATE, LTD.,
Broadwater Road, Welwyn Garden City. Welwyn Garden 3344.
Sales manager: R. Holliday, 19, Kingswood Gardens, Roundhay, Leeds, 8.
Sales office manager: L. W. Field (at head office).
Publicity material: Dummies, showcards and electric signs.
Product: Filled chocolate tablets retailing at 1s. 9d., trade terms 26s. 10d. for 50 outers and over. Filled Fruit Tablets, packed 12 to the outer, retailing at 1s. 9d., trade terms, 16s. 1d. for 50 outers and over. Milka, Velma, St. Bernard and Cafola retailing at 1s. 5d., trade terms 13s. for 50 outers and over. Milka Nut, Milka Fruit and Nut, Bittra, Velma Almond, Sumela and Centenary retailing at 1s. 6d., trade terms 13s. 9d. for 50 outers and over.

TAVENER RUTLEDGE, LTD.,
Beech Street, Liverpool, 7. Anfield 3451.
Supply: Direct and wholesale.
Product: Specialists in "Tavener's Fruit Drops." Packed in ½-lb. cartons, and 6d. Cellophane bags. Other lines also available in 6d. Cellophane bags.

HENRY THORNE AND CO., LTD.,
The Cocoa Works, Leeds, 2. Leeds 28561.
Publicity material: Showcards for Chocolate Butter Dainties, Super Toffee.
Branch salesmen:
London: A. C. Brown, 42, High Road, Chiswick, London, W.4.
Leeds: G. H. Stanley, 88, Acre Road, Middleton, Leeds, 10.
Glasgow: E. Wallace, 8, Esslemont Avenue, Glasgow, W.4.
Edinburgh: J. D. Duff, 44, Broomfield Crescent, 4.
Liverpool: Leslie Heap, 2, Asser Road, Liverpool 11.
Lancashire: J. N. Hyde, 206, Walton Road, Sale, Cheshire.
Northumberland and Durham: J. T. Vale, 31, Thorntree Drive, West Monkseaton, Whitley Bay.
East and North Ridings of Yorkshire: J. Webster, "Embla," Mill Hill, Huntingdon, York.
Lincolnshire: L. A. Whitaker, 45, Western Avenue, Boultam Park, Lincoln.
Blackpool, Preston and N.W. Counties: I. Crossland, Redwell Road, Over Kellett, Nr. Carnforth, Lancs.
Northern Ireland: D. J. Thompson and Son, 60, Berry Street, Belfast.
East Anglia: E. D. Tallent, 110, The Avenues, Norwich.
Devon, Cornwall, I. of W.: Heath's Agencies, "Haroldene," Topsham.
Northants and Beds.: C. A. Barrett, 102, Birchfield Road, Northampton.
Dundee: A. Clarke, 82, Arklay Street, Dundee.
West Riding of Yorks: S. H. Teague, 59, Milan Road, Harehills, Leeds, 8; S. W. Grainger, 7, New Street, Slaithwaite, Huddersfield.
N. Wales: B. P. Humphreys, "Linden," 19, Burlington Crescent, Rhyl.
Birmingham: G. D. Lomas and Son, 49, Howard Road, Kings Heath, Birmingham.
Sth. Yorkshire: G. R. Quarton, 4, Brudenell Avenue, Leeds, 6.
Derbys, Notts: R. H. Sleight, "Lindum," Boxley Drive, Wilford Hill, W. Bridgford, Notts.; A. T. Revill, 8, Tuxford Walk, Gordon Road, Nottingham.
Sheffield: H. Waldram, 26, Strelley Road, Sheffield, 8.
Gloucestershire, Wiltshire, Somerset, S. Wales: Flat No. 1, Parkhouse West, Park Place, Cheltenham, Gloucestershire.
Product: Chocolate Butter Flavoured Dainties, Super Toffees in ½-lb. film bags, retail at 9d. each; milk chocolate bars, 6d. each; fruit and nut bars, 6d. each. Wrapped Walnut cones, 4½d.

VAN HOUTEN, LTD.,
Chesham, Bucks. Chesham 777.
National cinema representative: L. H. Mulchinock.

HARRY VINCENT, LTD. (BLUE BIRD),
Hunnington, Halesowen, nr. Birmingham. Halesowen 1174/5.
Sales manager: K. E. Symonds.
All deliveries direct from factory. Local representatives' names will be supplied on request.
Publicity material: R. C. Woolley, advertising manager. Material includes showcards and display stands.
Product: 1s. cartons Assorted Chocolate Neapolitans: 10d. Liquorice Rolls: 9d. Popular Assortment.

WALTERS "PALM" TOFFEE, LTD.,
Palm Works, Westfield Road, Acton, London, W.3. Acorn 0022/3/4/5/6.
Sales manager: Leslie Walters.
National cinema representative: D. R. Walters.
Branch officers:
J. Winter, 17, Aldfield Road, Northern Moor, Manchester 23.
L. Kaye, 427, Brook Lane, King's Heath, Birmingham.
J. Rodda, Flat No. 3, Harby Lodge, Pelham Road, Nottingham.
S. W. Lingard, 32, Hempland Drive, York.
L. Benson, 32, Lonvagubor Rhiwbina, Cardiff.
S. Howard, The Nook, Olveston Green, Olveston, Glos. (Agent for Bristol area.)
Gilbert Porteous, Ltd., 24, St. Enoch Square, Glasgow, C.1.
Publicity material: By special arrangement with Mrs. F. J. Ellis, Palm Works, Westfield Road, Acton, London, W.3.
Product: 3d. bars, seven varieties; creemy, chocolate nougat, strawberry, banana split, fruit and nut, liquorice nougat, peppermint split; 6d. bars, five varieties; creemy, chocolate nougat, strawberry split, banana split, fruit and nut; 4d. milk chocolate toffee bars; 4d. milk chocolate Crunchette bars; 9d. 4-oz. Cello bags of assorted toffees and boiled sweets—boxes of 2 dozen.

WELCH & SONS, LTD.,
West Chirton, Tynemouth. North Shields 3300 (seven lines).
Sales director: A. Ian Welch. Direct supplies and also available through Wholesalers.
Representatives: London, Home Counties and Southern England: Wilfred C. Welch, "Mayfield," 12, Manor Road South, Hinchley Wood, Esher, Surrey. (Emberbrook 3268.)
Midlands: J. E. Fishley, 12, Fryer Road, West Heath, Birmingham. (Priory 2423.)
North West: S. S. Kiernan, 25, Northleigh Road, Old Trafford, Manchester. (Chorlton 3108.)
Yorkshire and East Midlands: H. J. Wilkes, Caversham, Church Street, Armthorpe, Doncaster. (Armthorpe 209.)
North East: C. Lee, Oakhurst, Station Road, Benton, Newcastle upon Tyne, 12. (Newcastle 666444.)
Scotland: W. Ferguson, 60, Herbertson Crescent, Irvine, Ayrshire. (Irvine 3074.)
Northern Ireland: J. M. Wade, Flat 21, 1, Ardmore Terrace, Holywood, Co. Down. (Holywood 3772.)
South West: J. E. D. A. Green, 6, Longbourne, Odd Down, Bath.
Product: Full range of pre-packed boiled sweets and toffees in Cellophane packets.
6d. packets: Black Mints, Rum and Butter Toffees.

CRAVENS
ORIGINAL
FRENCH
ALMONDS

Thinly coated · delicately flavoured

M. A. CRAVEN & SON LTD
FRENCH ALMOND WORKS · YORK

Clear Mints, Fruit Drops, Spearmint Chews, Pineapple Chews, Paradise Fruits, Chocolate Eclairs, Mother Sigley Drops, Sherbet Lemons, Windsor Eight, Barley Sugar, Dairy Caramels, Bitter Lemons, Mint Lumps, Igloo Mints; 6d. cartons: Creamy Luxury Toffee; 10d. packets: Sixteen Favourites; 1s. packets: Sixteen Favourites, Dairy Caramels, Windsor Eight, Spearmint Chews, Chocolate Eclairs, Clear Mints, Igloo Mints, Mint Lumps, Fruit Drops, Sherbet Lemons, Pineapple Chews, Bitter Lemons, Butterscotch; 1s. cartons: Caramel Bon Bons, Raspberry Caramel Bon Bons; Children's club lines: 1d. Toffee Bars—Creamy, Spearmint Chew, Black Jack, Fruit, Banana Split; 3d. Toffee Bars—Creamy, Spearmint Chew, Black Jack, Banana Split; 1d. Western Lollipops.

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, Camberwell, London, S.E.5.
(See Nuts: Popcorn.)

THE WRIGLEY CO., LTD.,
East Lane, North Wembley, Middlesex. Arnold 1144.
Managing director: F. S. Hoppé.
Publicity material: Inquiries to head office.
Product: Wrigley's five-stick Spearmint and five-stick Doublemint, packed 20 packets to a box, retailing at 6d. per packet. Price to retail outlet: 7s. 2d. per box. Sugar-coated Arrowmint and P.K. retailing at 2d. per packet, packed 40 packets to a box. Price to retail outlet 5s. per box.

BISCUITS

WILLIAM MACDONALD AND SONS (BISCUITS), LTD.,
Glengarry Biscuit Bakery, Hillington, Glasgow, S.W.2. Halfway 6211.
Sales director: J. Montgomerie.
Branch offices:
N. E. Every, 251, Brompton Road, London, S.W.3.
K. J. Kirk, 59, Calthorpe Road, Edgbaston, Birmingham, 15.
J. Davies, 12, Park Cross Street, Leeds, 1.
W. V. Reed, Westmorland House, 53-55, Westmorland Road, Newcastle on Tyne, 1.
J. Thompson, 139, Corn Exchange Buildings, Hanging Ditch, Manchester, 4.
D. C. Gamlin, 19/20, Elmdale Road, Bristol, 8.
Publicity material: Colman, Prentis and Varley, Ltd., 34, Grosvenor Street, London, W.1.
Product: Penguin and Bandit supplied in cases of 3 x 48 boxes and 36 x 1s. packs. Munchmallow, YoYo and Taxi supplied in cases of 3 x 48 boxes and 24 x 1s. packs. Glengarry supplied in cases of 12 x 1s. packs. Retail price: Penguin 3d. each; Bandit 3d. each; Munchmallow 2d. each; Yo.Yo. 2d. each; Taxi 2d. each.

WRIGHT'S BISCUITS, LTD.,
Model Factory, Rutland Street, South Shields. South Shields 6-1234.
Sales director: W. P. Webster.
Product: Biscuits.

EQUIPMENT

THE BRITISH AUTOMATIC CO., LTD.,
14, Appold Street, London, E.C.2. Bishopsgate 8176.
Sales director: John Rendell.
Branch offices:
J. Brooke, B.A.C., 175, High Street, Deritend, Birmingham, 12.
C. Riley, B.A.C., Collier Street Works, Greengate, Salford 3, Lancs.
R. A. Humphreys, B.A.C., 181, Kingsland Road, Bristol 2.
E. M. Nicol, B.A.C., 39, Kirkpatrick Street, Glasgow, S.E.
A. J. O'Leary, B.A.C., 36a, North Great George's Street, Dublin.
Product: All types of coin operated automatic vending machines including tea machines, hot and cold drink machines (coffee, soft drinks, etc.), all cup delivery; compartment machines for hot or cold snacks and other articles; ice cream machines; single and multi-column cigarette and confectionery machines and combination vending machines; as well as perfume and towel dispensing machines.
Paperback book machines.

DITCHBURN VENDING MACHINES, LTD.,
Dock Road, Lytham, Lancashire. Lytham 7421.
London office: Progress House, 300, Kingston Road, Merton Park, London, S.W.20. Cherrywood 3855.
Type of equipment: Automatic cup drink vending machines, hot and cold.

GAGGIA (LONDON), LTD.,
18, Old Compton Street, London, W.1. Gerrard 5382.
Managing director: J. D. Atkinson.
Type of equipment: Gaggia coffee machines, Eskimo soft ice-cream machines, deep fryers, call order units and ancillary equipment.

W. M. STILL AND SONS, LTD.,
29/31, Greville Street, London, E.C.1. Holborn 3744.
Type of equipment: Cafeteria and catering equipment, tea and coffee making machines, automatic hot and cold drink, and food vending machines.

UNIFORMS

HARDY AND WEBSTER,
Central Sales Office: 1, Albion Street, Leeds, 1. Leeds 20456.
Sales manager: A. S. Teall.
Product: Ladies' and gentlemen's nylon overalls.

PARSONS AND STEWART, LTD.,
53, Oldridge Road, Balham, S.W.12. Kelvin 2244.
Sales manager: R. Knapp.
Publicity material available: Line blocks.
Product: Uniforms and usherettes' dresses.

PATHE EQUIPMENT, LTD.,
177, Wardour Street, London, W.1. Gerrard 1544.
Publicity material: Illustrated brochures.
Product: Uniforms.

THE PRACTICAL UNIFORM CO., LTD.,
Ora Works, Oldridge Road, Balham Hill, S.W.12. Kelvin 2244.
Sales director: H. H. Kerridge.
Publicity material available: Photographs, line blocks.
Product: Uniforms and overalls for usherettes, kiosk attendants, sales girls.

DRINKING STRAWS

HYGIENIC DRINKING STRAWS CO., LTD.,
College Road, Fishponds, Bristol. Bristol 653268 and 654205.
General manager: J. A. Burgess.
Product: Drinking straws and Flex-Straws, Flexible drinking straws.

3 CASH REGISTER HITS FROM Carsons

Carsons Milk Shakes Chocolates
Delicious liquid fruit centres enclosed in smooth milk chocolate.
1'6 ½ lb. carton

Carsons Mascot
Assorted chocolates in colourful wrappers packed in handy Cellophane bags.
1'- per bag

Carsons ASSORTED Pastilles
A star attraction with the movie fans.
10½d. per ½ lb. packet

Carsons LTD
GREENBANK,
BRISTOL, 5.
Telephone 56021

Tobler
CHOCOLATES
by the makers of the famous
TOBLERONE

CHOCOLAT TOBLER LTD.
20 SOHO SQUARE
LONDON W.1.

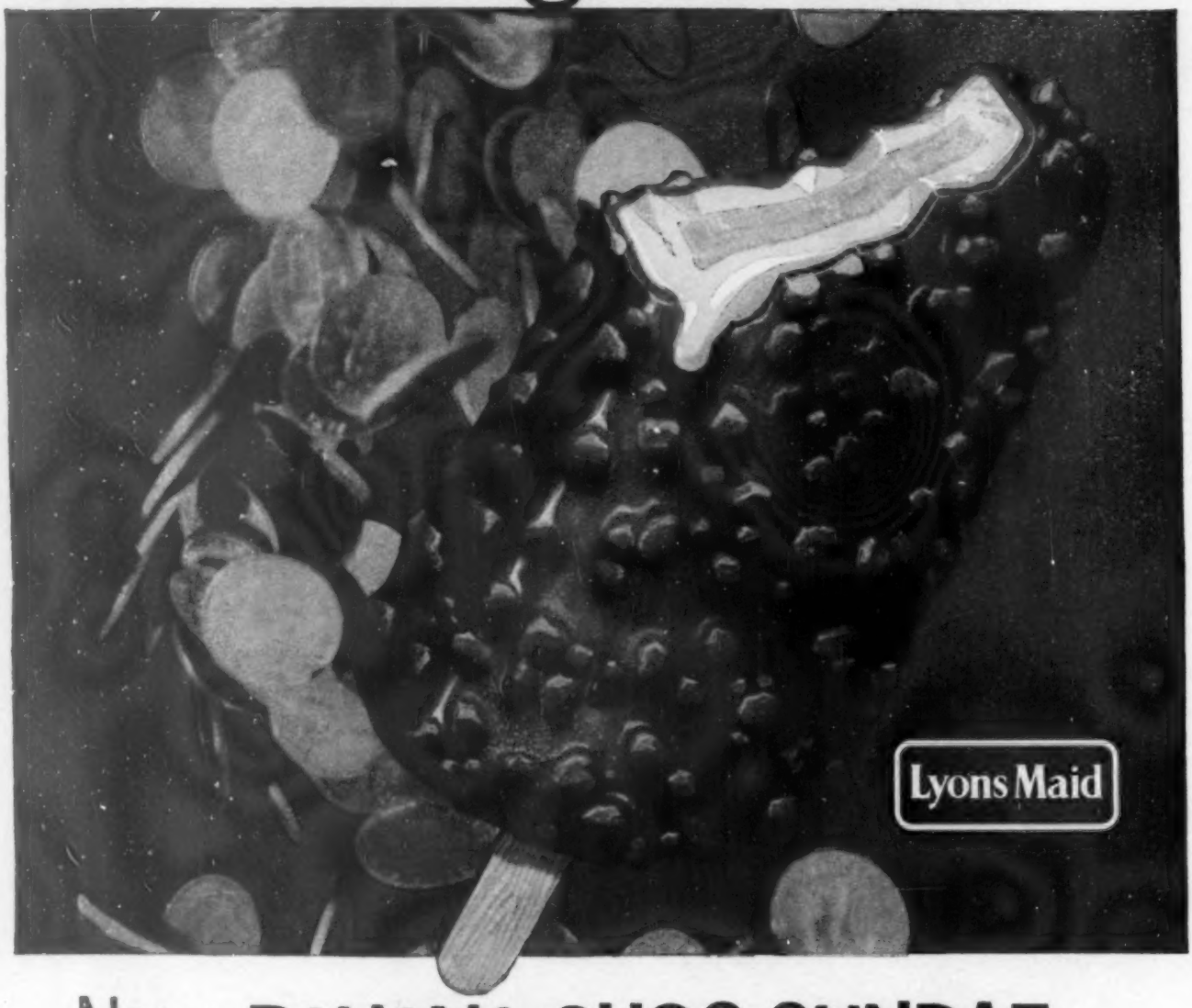
WELCH'S for all CINEMA GOERS

Welch's offer variety of choice, popular flavours, good value—confectionery to suit the children, the teenager, the family, in fact every cinema goer.
Welch's selection includes 1d. Lollies, 1d. Bars, 3d. Bars, 6d. Bars, 1/- Cartons and 6d. and 1/- Packets in a wide and varied range.

Profit from the demand for Welch's
—the easy-to-handle, easy-to-sell sweets that help you to pocket-a-packet.

WELCH & SONS LTD. TYNEMOUTH, NORTHUMBERLAND

NOW! A sensational shilling sundae



New BANANA CHOC SUNDAE with NUTS

A fabulous, fast-selling, feast on a stick. A real banana fruit-ice centre, surrounded by rich Dairy ice cream, choc covered, and sprinkled with crisp hazel nuts. That's Lyons Maid's recipe for rip-roaring ice cream profits. Make sure of your share of this **EXTRA** big profit opportunity—and order now.

CVS 129

PAPERBACKS FOR ALL THE BIG FILMS

Ambitious programme by New English Library

NEW ENGLISH LIBRARY is the new name for the company which publishes Four Square and Ace books and it has one of the biggest line-ups of film-book tie-ins in paperback history.

Four Square's "Judgment at Nuremberg" is already on the book-stands, just in advance of the charity premiere on December 18.

In February, MGM will unveil one of its biggest properties of 1962, "The Four Horsemen of the Apocalypse," and Four Square's reprint (with eye-catching film jacket) of the Ibanez classic will tie-up with the film everywhere.

"Barabbas" is Columbia's big Easter attraction. The film is based on the Nobel prize-winning novel by Par Lagerkvist—another Four Square publication.

20th-Fox's musical, "State Fair," starring Pat Boone and Bobby Darin, is coming out in March and Four Square has planned a colourful jacket and big promotion ideas for the book tie-up.

Later in 1962 MGM's "Mutiny on the Bounty" will be screened and Four Square will reprint its edition of the classic.

"The Day the Earth Caught Fire" starts its general release on January 15 and Four Square will link with BLC in the promotion of book and film.

Also from BLC: Launder and Gilliat's "Only Two Can Play" is from the hilarious novel "That Uncertain Feeling," by Kingsley Amis; "A Walk on the Wild Side," with Laurence Harvey, based on the best-seller by Nelson Algren, and "HMS Defiant," with Alec Guinness and Dirk Bogarde playing the leading characters in the story based on Frank Tilsley's "Mutiny."

"The Roman Spring of Mrs. Stone." Warner-Pathe's film version of the Tennessee Williams novel, is expected around February and the Ace edition of the book (with film jacket) is on the bookstalls now.

Rank FD's "Tiara Tahiti" is due for screening in the spring and it's another Four Square paperback.

Darryl Zanuck's "The Longest Day" for 20th-Fox is due next year and Four Square's edition of Cornelius Ryan's best-seller will be published in February.

Other New English Library tie-ups will include: "The Happy Thieves," based on Richard Condon's sophisticated thriller; "The Oldest Confession" and the true-life story, "Birdman of Alcatraz"—both from United Artists; "Lonely are the Brave," from Universal International; "Reach for Glory," from Columbia, the film version of Harrow schoolmaster John Rae's best-seller, "The Custard Boys"; "Taras Bulba"; "The Children's Hour"; "A High Wind in Jamaica"; "Battle of Leyte Gulf"; "Let it Come Down"; "The Lost Girl"; "Tamahine"; "Act One"; "Reunion"; "The Stepmother"; "Diamond Head"; "Return Fare"; "All on the Never Never," and Pierre Boulle's "The Noblest Profession."

SALES TRAYS——

LIGHT UNITS, COUNTER and DISPLAY STANDS
INSULATED CONTAINERS
GENERAL FIBRE GLASS PRODUCTION

PABLO SALKELD
SALES AIDS
SEDLESCOMBE
Nr. BATTLE, SUSSEX
TELEPHONE
SEDLESCOMBE 387

INCORPORATING
SEDENCO (ENGINEERING)

Specialist Decor
and
Alterations

modernisation
ltd

sales
8 Palmerston Road
Sheffield 10
Tel: 61703 & 362892

technical
29 Hanover Street
Batley
Tel: 754

London • Cardiff • Birmingham • Glasgow • Newcastle

FILMS and BOOKS

THE NEW ENGLISH LIBRARY LTD

LEAD THE FIELD
with the *BIGGEST*
LINE-UP of FILM
TIE-INS EVER!

JUDGMENT AT NUREMBERG
THE DAY THE EARTH CAUGHT FIRE
ONLY TWO CAN PLAY
THE FOUR HORSEMEN OF THE APOCALYPSE
A WALK ON THE WILD SIDE
THE ROMAN SPRING OF Mrs. STONE
BARABBAS
TIARA TAHITI
STATE FAIR
H.M.S. DEFIANT
THE LONGEST DAY
MUTINY ON THE BOUNTY
LONELY ARE THE BRAVE
REACH FOR GLORY
PLAYBOY OF THE WESTERN WORLD
BIRDMAN OF ALCATRAZ
THE HAPPY THIEVES

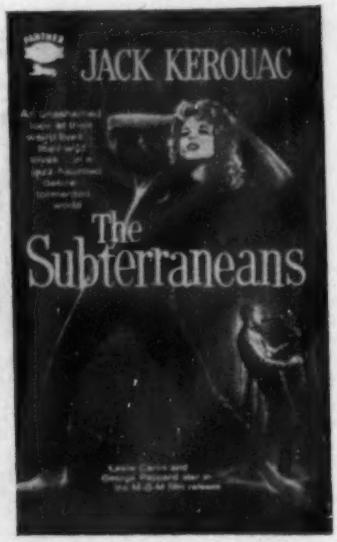
and there are many more on the way in their FOUR SQUARE and ACE series.

NATION-WIDE CAMPAIGNS
SPECIAL DISPLAY MATERIAL

Contact us about these best selling Books to exploit with *YOUR* Films.

THE NEW ENGLISH LIBRARY LTD
BARNARD'S INN, HOLBORN, E.C.1. Tel: HOLborn 4614-9

Panther backs five current releases



THIS MONTH Panther Books will have five of its titles linked with major films either running in London's West End or on general release:—

Fannie Hurst's "Back Street," the film of which is currently on general release; James Hadley Chase's suspense-novel, "The World in My Pocket," a BLC release titled "On Friday at 11"; Wirt Williams's "Ada Dallas," Panther's "Star" title for December to tie-in with the MGM film now on general release; "Stork Talk," by Anthony Purdy, a sophisticated comedy based on the screenplay of the Unifilms presentation; and "Paris Blues," by Harold Flender, book of the UA release.

Caspary novel

In January, Panther will publish the Vera Caspary novel, "Bachelor in Paradise," based on her own screenplay. The MGM film is showing on the ABC circuit at the present time.

Also in the same month Panther will be publishing Jack Kerouac's controversial novel, "The Subterraneans," the MGM X certificate film based on the novel is now on release.

Other Panther film tie-ins scheduled for the early part of 1962 are with United Artists' "Something Wild," starring Carroll Baker, based on Alex Karmel's novel; Universal International's "The Outsider," starring Tony Curtis and taken from William Bradford Huie's story; and MGM's "The Horizonal Lieutenant," based on the Gordon Cotler novel.

Pan links with BLC for 'Devil at Four o'Clock'

FOLLOWING a successful run at the Odeon, Leicester Square, where it had its premiere on November 16, "The Devil at Four o'Clock" is due for general release through the Rank circuit in January.

This spectacular Columbia picture ties in with the Pan Books edition which was reissued on November 3 with a new cover featuring pictures of the stars against a background showing the volcano in eruption.

Paramount plans to release "Man-Trap" in January. John D. MacDonald's story, first issued by Pan Books some time ago, has been reissued with a striking film cover to tie-in with the film.

"Cape Fear," which Universal International is releasing in the New Year, is based on another of Pan's successful books by the same author. It first came out under the title of "The Executioners," but the latest Pan edition, issued in November, ties in with the film.

"Jilted," now generally released by Warner-Pathe, is based on Erskine Caldwell's "Claudelle"—another firmly established Pan best-seller. First issued in Pan some time ago, this, too, has been reissued with a striking film tie-in cover.

"The Small Woman," Alan Burgess's story of Gladys Aylward, English parlourmaid who became a missionary, is an ever-popular favourite among Pan Book's true-life series. The film, "The Inn of the Sixth Happiness," is now on general release, having been reissued through the National circuit.

"The Lion of Sparta," "The Devil Never Sleeps," "Counterfeit Traitor," "Escape From Zahrain," "The Pit and the Pendulum," and many others—all major Pan Books/film tie-ins—are scheduled for release during the early part of 1962.

Twentieth Century-Fox—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Longest Day	America	William Holden, Henry Fonda, Robert Mitchum, Peter Lawford, Richard Todd, Kenneth More, John Gregson, Curt Jurgens, Robert Wagner, Eddie Albert, Jeffrey Hunter, Paul Anka, Tommy Sands, Fabian, Red Buttons, Jean-Louis Barrault, Christian Marquand, Arletty, Francoise Rosay, Madeleine Renaud and Irina Demich	War drama	CinemaScope	B. and W.
Nine Hours to Rama	Britain	Horst Buchholz, Diane Baker, Jose Ferrer, Robert Morley, Valerie Gearon	Drama	CinemaScope	Eastman Color
Mr. Hobbs Takes a Vacation	America	James Stewart, Maureen O'Hara, Fabian	Comedy	CinemaScope	De Luxe
Celebration	America	Joanne Woodward, Richard Beymer	Drama	CinemaScope	De Luxe
Something's Got to Give	America	Marilyn Monroe	Comedy	CinemaScope	De Luxe
Five Weeks in a Balloon	America	——	Adventure drama	CinemaScope	De Luxe
The Enemy Within	America	Paul Newman, Robert Mitchum, Spencer Tracy	Drama	CinemaScope	——
Cleopatra	America	Elizabeth Taylor, Richard Burton, Rex Harrison, Hume Cronyn, Cesare Danova, Roddy McDowall, Finlay Currie, Robert Stephens	Epic drama	Todd-AO	De Luxe

Unifilms

British : 3 American : nil Others : 4

Stork Talk	Britain	Tony Britton, Anne Heywood, John Turner	Comedy	Standard	B. and W.
Crosstrap	Britain	Laurence Payne, Jill Adams, Zena Marshall	Crime Thriller	Standard	B. and W.
A Summer Date	Anglo-Italian	Linda Christian, Domenico Modugno	Musical Comedy	Totalscope	Eastman Color
Sailors Women-Trouble	Anglo-Italian	Abbe Lane	Comedy	Standard	B. and W.
Ladies of Luxury	Anglo-Italian	Belinda Lee, Elke Sommer	Comedy	Totalscope	Eastman Color
Write A Wrong	Britain	——	Comedy Thriller	Standard	B. and W.
Formula For Love	Denmark	Nina & Frederik, Louis Armstrong	Musical Comedy	Standard	Technicolor

United Artists

British : 2 American : 23 Others : nil

West Side Story	America	Natalie Wood, Russ Tamblyn, Richard Beymer, Rita Moreno, George Chakiris	Musical Drama	Panavision 70	Eastman Color
Judgment at Nuremberg	America	Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift	Drama	Standard	B. and W.
Girl on the Boat	Britain	Norman Wisdom, Millicent Martin	Comedy	——	B. and W.
The Valiant	Britain	John Mills, Ettore Manni, Robert Shaw	Drama	CinemaScope	B. and W.
X-15	America	Charles Bronson, Brad Dexter, David McLean, James Gregory	Drama	Panavision 35	Technicolor
Revolt of the Slaves	America	Rhonda Fleming, Lang Jeffries	Adventure spectacle	Widescreen	Eastman Color
Pocketful of Miracles	America	Glenn Ford, Bette Davis	Comedy	Panavision 35	Eastman Color
Nun and the Sergeant	America	Robert Webber, Anna Sten	Drama	——	B. and W.
One, Two, Three	America	James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin, Lilo Pulver	Comedy	Standard	B. and W.
The Happy Thieves	America	Rex Harrison, Rita Hayworth	Drama	Standard	B. and W.
Road to Hong Kong	America	Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour, Robert Morley	Comedy	Standard	B. and W.
Something Wild	America	Carroll Baker	Drama	Panavision	Eastman Color
Jessica	America	Angie Dickinson, Maurice Chevalier, Agnes Moorehead	Drama	Panavision	Eastman Color
Sergeants 3	America	Frank Sinatra, Sammy Davis, Jnr., Dean Martin, Peter Lawford	Western	Panavision	Technicolor
The Miracle Worker	America	Anne Bancroft, Patty Duke	Drama	——	——
Follow A Dream	America	Elvis Presley, Arthur O'Connell, Joanna Moore	Musical Comedy	Panavision	Eastman Color
Birdman of Alcatraz	America	Burt Lancaster, Karl Malden, Thelma Ritter	Drama	Standard	B. and W.
Children's Hour	America	Audrey Hepburn, Shirley MacLaine, James Garner	Drama	Standard	B. and W.
Jack the Giant Killer	America	Kerwin Matthews, Judi Meredith, Torin Thatcher	Adventure spectacle	Fantascope	Technicolor
Geronimo	America	Chuck Connors, Kamala Devi, Denver Pyle	Western	VistaVision	Technicolor
Phaedra	America	Melina Mercouri, Anthony Perkins, Raf Vallone	Drama	Standard	B. and W

R

United Artists—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Beauty and the Beast	America	Mark Damon, Merry Anders	Adventure spectacle	——	Technicolor
Kid Galahad	America	Elvis Presley, Gig Young, Lola Albright	Musical Drama	——	——
The Manchurian Candidate	America	Frank Sinatra, Laurence Harvey	Drama	Standard	Not decided
For all the Gold in the World	America	Anthony Perkins, Sophia Loren	Suspense thriller	Standard	B. and W.

Walt Disney

British : 2 American : 4 Others : 3

The Castaways	Britain	Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White	Adventure	Wide screen	Technicolor
Bon Voyage	America	Fred MacMurray, Jane Wyman	Romantic Comedy	Wide screen	Technicolor
Moon Pilot	America	Tom Tryon, Brian Keith, Dany Saval, Edmond O'Brien	Science Fiction Comedy	Wide screen	Technicolor
Big Red	America	Walter Pidgeon, Gilles Payant, Emile Genest	Drama	Standard	Technicolor
Magnificent Rebel	Austria	Carl Boehm, Guilia Rubini	Life of Beethoven	Standard	Technicolor
Born to Sing	Austria	Sean Scully, Vincent Winter	Story of Vienna Boys' Choir	Standard	Technicolor
The Prince and the Pauper	Britain	Guy Williams, Donald Houston, Laurence Naismith, Jane Asher	Mark Twain Classic	Standard	Technicolor
Jungle Cat	America	——	True Life Adventure	Standard	Technicolor
Hans Brinker or the Silver Skates	Sweden	Rony Zeander	Drama	Standard	Technicolor

Warner-Pathe

British : 9 American : 20 Others : nil

Petticoat Pirates	Britain	Charlie Drake, Anne Heywood, Cecil Parker, John Turner, Maxine Audley	Comedy	CinemaScope	Technicolor
The Young Ones	Britain	Cliff Richard, Robert Morley, Carole Gray	Musical	CinemaScope	Technicolor
Fanny	America	Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	Romantic drama	——	Technicolor
Splendour in the Grass	America	Natalie Wood, Warren Beatty	Drama	——	Technicolor
Susan Slade	America	Troy Donahue, Connie Stevens, Dorothy McGuire	Drama	——	Technicolor
Go to Blazes	Britain	Dave King, Robert Morley, Daniel Massey	Comedy	CinemaScope	Technicolor
The Roman Spring of Mrs. Stone	Britain	Vivien Leigh, Warren Beatty, Lotte Lenya, Coral Brown	Drama	——	Technicolor
Billy Budd	Britain	Robert Ryan, Peter Ustinov, Melvyn Douglas, Ronald Lewis, John Neville, Paul Rogers, Terence Stamp	Adventure-drama	——	B. and W.
Jilted!	America	Diane McBain, Arthur Kennedy, Will Hutchins	Drama	——	B. and W.
Samar	America	George Montgomery, Ziva Rodann	Adventure-drama	——	Technicolor
The Couch	America	Shirley Knight, Grant Williams	Thriller	——	B. and W.
The Deadly Companions	America	Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills	Off-beat Western drama	CinemaScope	Eastman Color
Lad : A Dog	America	Peter Breck, Peggy McCay, Lad	Animal drama	——	Technicolor
Hand in Hand	Britain	John Gregson, Sybil Thorndike, Finlay Currie, Loretta Parry, Phillip Needs	Comedy-drama	——	B. and W.
A Majority of One	America	Alec Guinness, Rosalind Russell, Ray Danton, Sharon Hugueny, Madlyn Rhue	Comedy	——	Technicolor
World by Night II	America	All star revue cast	Revue	——	Technicolor
The Mask	America	Paul Stevens, Claudette Nevins	Horror drama	Special 3-D process	B. and W.
Merrill's Marauders	America	Jeff Chandler, Ty Hardin, Will Hutchins, Peter Brown	War drama	——	Technicolor
Black Gold	America	Dorothy Provine, Diane McBain, Peter Breck	Drama about oil boom in Oklahoma	——	B. and W.
Lovers Must Learn	America	Troy Donahue, Angie Dickinson, Suzanne Pleshette, Rossano Brazzi	Romantic comedy-drama	——	Technicolor
House of Women	America	Shirley Knight, Grant Williams, Onslow Stevens	Prison drama	——	B. and W.
The Music Man	America	Robert Preston, Shirley Jones, Hermione Gingold, Buddy Hackett	Musical	70 mm.	Technicolor
The Chapman Report	America	Shelley Winters, Efrem Zimbalist, Jr., Jane Fonda, Claire Bloom, Glynis Johns, Ray Danton, Ty Hardin	Drama about sex-survey team	——	Technicolor
Term of Trial	Britain	Laurence Olivier, Simone Signoret	Drama about schoolmaster involved in scandal	——	B. and W.
The George Raft Story	America	Ray Danton, Jayne Mansfield, Julie London	Biographical drama	——	——
Hitler	America	Richard Basehart, Maria Emo, Cordula Trantow	Biographical drama	——	B. and W.
The Pot Carriers	Britain	Ronald Fraser, Paul Massey, Carole Lesley, Paul Rogers	Prison comedy-drama	——	B. and W.
Act of Mercy	Britain	Leslie Caron, David Niven	Drama set against Revolution in South America	——	B. and W.
Reprieve	America	Sammy Davis, Jr., Ben Gazzara, Stuart Whitman, Ray Walston, Eddie Albert	Prison drama	——	——

BAMBOO
SALTED NUTS
The
World's Best

Kine Weekly

LARGEST NET SALE : OVER 4,600 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,828 Thursday, December 14, 1961 Vol. 535

PACKED WITH INFORMATION
KINE and TV YEAR BOOK 1961
from
THE PUBLISHER, KINE WEEKLY
6 Catherine Street, W.C.2

NEWS HIGHLIGHTS...

RANK PUBLICITY CHANGES

A REORGANISATION of the Rank group publicity personnel will take effect on January 1.

Charles Young has agreed to devote his whole time and energies to Rank FD and he joins the board of that company as director of publicity. John Fairbairn will continue with Rank FD.

The group sound and vision department will be transferred to Rank FD at the same date.

A Rank statement says the changes are made "in view of the growing importance of aggressive and well-planned merchandising of feature films under today's market conditions and of the importance of specialised handling of product such as "El Cid" and "Sodom and Gomorrah."

This completes Rank's changes in the publicity field. From January 1 publicity heads will be: Rank Productions, Derek Coyte; Rank FD, C. R. Young; Rank Overseas FD, Geoffrey Martin; CMA, John Behr.

The Group press and information officer, Brian Dowling, will now control the central advertising department, which is headed by Leonard Reeves.

Maurice Thrift, for the past two years personal assistant to Kenneth Winckles, becomes Mr. Dowling's deputy and Michael Sydney takes over as Mr. Winckles' personal assistant.

CLOSURES SLACKEN

CLOSURES of cinemas in 1961 are expected to be about 150 fewer than in the previous year.

Unofficial estimates show that the 1961 total is likely to be well under 300, as compared with 433 in 1960, and the high peak of 480 in 1959.

The overall loss in 1960 was softened by the opening of five new cinemas and the reopening of 32 others that had been closed, leaving a net loss of 396 during the year.

Official figures are not available for the number of openings and re-openings this year, but it is expected that the nett loss for the 12 months may be as low as 260.

MPAA APPOINTMENTS

FIVE NEW appointments have been announced by the board of the Motion Picture Association of America.

Charles S. Boren is to be executive vice-president of MPAA, but he will also continue his position as executive vice-president of the Association of Motion Picture Producers.

Ralph Hetzel is named as executive vice-president in charge of the New York office, and Kenneth Clark is executive vice-president in charge of the Weshington office.

Edward Cooper is appointed vice-president in charge of Federal government relations, and Manning Claggett becomes a vice-president covering state relations.

ECM and co-productions —unions seek safeguards

LATEST developments in the co-production discussions are that the BFPA and FBFM have now completed their talks with the French, Italian and West German producers, and will (as fully reported on page 127) meet the FFU on December 21. This meeting will, to some extent, cover ground which will also be the subject of discussions arising from a decision made at the Brussels conference of trade unions about the European Common Market.

Delegates to the Brussels conference concluded that application of the Treaty of Rome principles would expose ECM participants to outside film and tv domination—"from which they have to some extent escaped through various protective measures."

As a result, the conference participants—17 trade unions and professional organisations, and the International Federations of Actors and Musicians—are to make immediate representations to appropriate trade union, government and other organisations "to ensure that the necessary safeguards are established."

The ACTT executive council endorsed the Brussels decision this week, and will now ask Equity and the Musicians' Union for a three-union joint approach to implement the Brussels decision.

George Elvin told KINE. that the unions would then be approaching the government, the two producers' organisations and the Council of Europe.

continued on page 144

Anglo-'Kine.' Contest for 'Pendulum'

ANGLO AMALGAMATED, in association with "Kine.," is launching a £150 showmanship contest for its Technicolor terror feature, "The Pit and the Pendulum."

Prizes of £50 each will be awarded to the three managers who, in the judges' opinion, submit the best scheme.

The contest will be open to all managers, from circuit and independent houses, playing the film.

The amount of money available for contestants' campaigns will be taken into account by the judges so that all managers will have an equal chance.

ABC managers should send their campaigns to their head office for passing on to the judging committee. Other managers should send their campaigns to R. D. Shinn at Anglo Amalgamated, marked "Anglo-KINE. Showmanship Contest."

Entries should be accompanied by all necessary evidence in the form of photographs, press cuttings, etc.

Judges for the contest will be: W. G. Altria, editor KINE.; Alan Kean, general manager Anglo Amalgamated; David Jones, controller of advertising and publicity, ABPC, and R. D. Shinn, director of publicity and advertising for Anglo Amalgamated.

FRANCO-GERMAN FILMS DEAL

A NEW two-year agreement between West Germany and France, which is subject to ratification by the two governments, will allow more French feature films into West Germany, and give German films substantial benefits in France.

No official statement has yet been issued, but reports in Bonn and Paris indicate that the volume of trade under the new agreement may be doubled.

According to German sources, the pact provides for "almost equal market positions" for French films in Germany, and for German films in France. It will also allow for co-productions without, as in the past, insisting on a 50-50 financial deal.

Under the new agreement a feature made, for example, with a 90-10 participation would be accepted as a co-production.

It is believed that in 1962, and the following years, French films admitted into West Germany will rise from 35 to about 70.

As compensation for the new and higher quota, the Germans are understood to be receiving "compensation" from the Paris government which will accept up to 15 French-German co-productions as national French films.

This would mean, according to German estimates, an increase in export earnings in France of about 100,000 deutschmarks.

In 1960 West German film exports earned a total of 2,281,000 deutschmarks (£200,000) in France, while French films in West Germany earned 19,264,000 deutschmarks (£1,750,000).

Stanley-Evans joins Rank boards

MICHAEL STANLEY-EVANS has been appointed to the boards of Rank Productions Ltd., and The Rank Organisation Film Productions Ltd., with effect from December 5.

Mr. Stanley-Evans, since his appointment as assistant to Earl St. John, executive producer at Pinewood, has been closely concerned with all aspects of film production since he first joined The Rank Organisation in 1946, following demobilisation from the Army.

Viewpoint

FAMILY SUCCESS

CONGRATULATIONS to Disney. The "Kine." annual box-office survey, conducted without fear or favour by Josh Billings, names "Swiss Family Robinson" as the most successful film to go out on general release in 1961.

This, in itself, is a triumph, but it gains added lustre because it has been achieved against some formidable opposition.

Disney's success, however, goes beyond that, for his company gains additional recognition for the most consistently successful output during the year.

Although the number of pictures released by Disney is small compared with the output of the majors, the proportion of winners is remarkably high.

This outstanding success is the justification of Disney's undeviating policy, despite many ups and downs in the fortunes of the company, of making films for family entertainment.

It is true to say that the Disney policy has been reorientated to give his pictures greater appeal for adults, but not to the point of absolute exclusion of our younger patrons.

It would be quite wrong to condemn the industry for using adult themes; but the industry stands condemned if it accepts self-imposed restrictions of patronage, on an increasing scale, by encouraging the trend toward a higher and higher percentage of "X" subjects.

The Disney success emphasises a plain fact. Our box-office surveys have shown that the greatest success in any year is a film made specifically for the family audience.

INCONSISTENCY

TWO items of news this week draw attention once again to the absurd result brought about by "local option" on the question of the Sunday Opening impost.

A second application by Manchester exhibitors for levy relief has been met with a second refusal, while not so far away in Bury the council has acted with wisdom by promising complete abolition next April.

The attitude of Manchester defies logic and justice.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine, Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year.

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

AFTER the painfully protracted discussions, it is with a sense of drama that the BFPA and FBFM have suddenly reached the point of finality in the co-production negotiations with their opposite numbers not only in France but also in Italy and Germany.

That a vital stage has been reached, where the producers of three countries are in accord over the recommendations to be placed before their respective governments, is a matter of satisfaction.

Both the French and Italian producers have notified their formal approval of the final draft of the proposals. The approval of the German producers is expected before the BFPA and FBFM meet the unions on December 21.

\+ + +

IT IS right and proper that the unions should be consulted again before the final step, and both producers' associations hope the unions will support the recommendations.

In view of the declared attitude of the unions, this is by no means certain.

Unless there is a totally unexpected turn of events, the approach to the government can be expected to be made soon after the meeting with the unions.

\+ + +

THE DEEP concern of everyone over the serious illness of Drummond Scott, secretary of the CTBF, cast a shadow over the meeting of the fund's executive committee on Tuesday.

It was at a dinner party at the week-end that Drummond first felt the symptoms of an internal disorder, which became more acute during the night. His doctor immediately sent him to the Kingston Hospital, Kingston-on-Thames, Surrey, where an emergency operation was performed for a perforated bowel.

The latest report, before we went to press, was that Drummond's condition was critical. We join his wide circle of friends in wishing him a speedy return to good health. The thoughts of all of us are also with Drummond's wife, Peta, at this anxious time.

\+ + +

IT IS doubtful whether the industry benefited much from the special edition of the ABC television programme, "Tempo," on Sunday afternoon.

Apart from the industry aspect, it must have been very dull for the ordinary viewer.

The only people who came out of it with their common sense and dignity unimpaired were David Kingsley and John Terry, the two chief representatives of that commercial cinema so despised and hated by some of the other earnest but humourless contributors to the so-called discussion.

\+ + +

OBJECT of the exercise seemed to be to discover why there was not a "new wave" of film-makers in Britain, comparable with that in, say, France and America.

Unfortunately, the two extracts shown to illustrate the "new-wave" were unhappy choices. From France there was a speeded-up trick film, and its director, Louis Malle, was quietly unaware that he had been beaten to the post about 60 years ago by a better-known compatriot, Georges Melies. The American example was from "The Connection," which John Osborne ruthlessly described as no more than "a photographed play."

The clip from Peter Brook's "Lord of the Flies," which the producer is financing independently, was no more helpful: it might just as easily have come from one of the CFF's excellent adventure films.

\+ + +

THE programme started off on the wrong foot by showing excerpts from tv advertising filmlets made by Karel Reisz and Sandy Mackendrick, drawing the inference that this is what our leading, creative film-makers are reduced to!

Such an inference is nonsense. The fact is that this type of work is taken by top directors, both British and American, and by top lighting cameramen, too, because it is interesting and remunerative.

\+ + +

THE FOLLOWING criticism of the British industry that individualism and artistry were stifled by the rigid, economic system, and inflated production costs, was put with some enthusiasm, but not much logic by film writer Penelope Gilliatt (who seemed to be so concerned with being clever that she forgot to be intelligent, and at times intelligible) and by M. Malle; and more speculatively by Shirley Clarke (especially filmed in America), whose contribution was of little value, since she confessed to slight knowledge of production in this country.

David Kingsley mildly pointed out that his side of the industry stood or fell by the commercial value of the films they backed, "though obviously," he added, "we hope the films will be of artistic merit as well."

He pointed to the fact that such companies as the Bryanston group were providing opportunities for new creative talent, and that such films as "Saturday Night and Sunday Morning" and "A Taste of Honey" had been widely acclaimed as films of artistic merit.

When the idea of a government-sponsored, nationalised circuit was put to him he slew the very idea with polite venom: "It would channel judgment into the hands of The Establishment." Compère Clive Goodwin conceded, "It's a good point."

\+ + +

JOHN TERRY was more explicit. He drew attention to the fact that the NFFC had backed such films as "Saturday Night and Sunday Morning," "The Entertainer," and "A Taste of Honey," and not only the popular comedies and others scorned by Penelope Gilliatt. He admitted that talented people did have great difficulties in making their way in the industry, but put much of the blame for this on restrictive practices by the unions.

At the same time, he said, precisely because

continued on page 128

News of the Week

Producers and FFU set date for co-production talks

REPRESENTATIVES of the BFPA and FBFM are to meet the FFU on December 21 to discuss the next steps in the European co-production talks, and to consider draft texts drawn up by the producers setting out the principles they wish to have embodied in any government agreements.

This was reported to the FBFM and BFPA councils last week, after which Arthur Watkins, BFPA president, told KINE.: "The discussions between ourselves and the French, Italian and West German producers are concluded.

"We are now ready to make the next move, which is to ask the government to take over what we have done.

"All along we have realised the necessity of receiving the full co-operation and goodwill of the trade unions. We have consulted them from the start.

"At the meeting on December 21 we shall ask for their support before we pass on this text to the government."

This, added Watkins, would give the producers the opportunity of answering any questions asked by the unions, and ironing out any other points that might be raised.

Exemptions

Italian agreement. — Both producer associations have ratified the terms of an agreement negotiated with ANICA for the entry of British features into Italy next year. It provides for 30 dubbing exemptions for British films in 1962.

Andrew Filson, secretary of the FBFM, explained that the agreement had not yet been ratified by the Italian government. Although they could do with more exemptions, this was the best they could obtain, he said.

It was not easy to compare the figure of 30 with last year because there had previously been a certain amount of fixed exemptions and a certain amount earned by reciprocity. In addition, the periods concerned differed.

The present law would expire at the end of 1962, and any exemptions not taken up by that time would be come valueless. So it was no use negotiating more exemptions than they could hope to obtain in practice.

The new law, as originally drafted, proposed the abolition of the dubbing loan as an automatic piece of machinery, but allowed for its re-introduction for any country where the Italians wanted to improve the exchange of trade.

European Common Market.—The BFPA council had a preliminary debate on the possible effects on the British film production industry of the entry of the UK into the European Common Market.

It was decided to study the subject in detail and invite the Federation to take part in the discussions.

Government Assistance Abroad.—At a meeting between the two producer associations, the Children's Film Foundation and Dennis Vosper, MP, secretary to the government's department of Technical Co-operation, and where Mrs. Eirene White, MP, and Ted Leather, MP, the trade's representatives were introduced, the government was asked to assist in four spheres.

Arthur Watkins said that one of the points put to the minister was about film weeks abroad particularly in territories where the returns for British films were, at present, of little value.

"We are happy and willing to send our films to territories where their showing in the form of a film week will be of material assistance to British prestige and propaganda," he said.

"But where that territory is not one that yields much finance we must have government help."

Watkins added that more government help had been requested to secure better representation at film festivals.

Watkins said the producers would also like more assistance where there were difficulties over the remittance of film earnings.

The film representatives had also asked the minister for a permanent liaison officer for the industry. Watkins said the minister "welcomed this idea, and said he would let us know."

Government assistance had also been asked for on behalf of the CFF which now could only afford to enter for one children's film festival a year.

"We have undoubtedly lost ground," said Watkins. In Russia and Czechoslovakia it was automatic that government backing was given because of the propaganda value.

Polish Film Week. — The BFPA council had noted the great success that the Polish Film week had achieved, and Arthur Watkins said the delegation had left, "exhausted, but very happy."

There were good prospects of sales of Polish films arising from the week—and already another country had asked for a film week to be organised on its behalf.

One festival

British festival.—A suggestion that there should be a British film festival is to be considered by the BFPA. In the meantime, Arthur Watkins took the view, "*If* Britain is going to have an international festival, I think it should be the one British festival, and should take the place of Edinburgh, Cork and London."

But he emphasised that he was not advocating that. The suggestion would need very careful examination, he said, because festivals were very expensive to operate.

It would have to be considered whether there would be room for it as a fourth festival in the British Isles.

Problems.—The FBFM council has decided to set up a special committee to examine some of the problems and difficulties that arise between independent producers and distributors. The committee will report back to the council and, if practical proposals resulted, the BFPA would be invited to set up a joint working party with the Federation.

Lord Archibald said there were problems of delays in returns and problems of expenditure on publicity and other matters as between some independent producers and some distributors. It applied in some cases where the renter had world-wide distribution, and was an important matter to the producer because, apart from domestic revenue, it was about three years before the producer got his overseas revenue, and by that time he might have had to finance two more films.

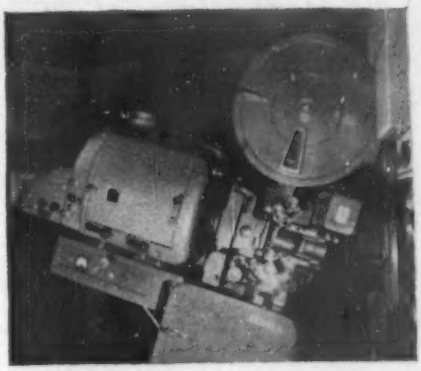
On the question of expenditure he added: "I think this is a breakdown in understanding rather than any malafides on anybody's part.

"It is a question of clarification and explanation."

Overheads.—Reporting that it was agreed to accept the new arrangements for overhead allowances which had resulted from negotiating with the NFFC, Lord Archibald said, "Although they have not come 100 per cent. our way, they have gone a long way towards meeting our recommendations." The agreement was also endorsed by the BFPA.

Pakistan.—The agreement with Pakistan has at last been settled. It provides for the acceptance of 50 British films as compared with 35 previously. The agreement runs for three years from July, 1, 1960 to June 30, 1963 and is subject to annual renewal.

Membership.—Seven Arts (UK), Ltd., and Melnor Films Ltd. (Norman Panama and Melvin Frank) have joined the FBFM. The council received with regret the resignation of Somerset Films (Ted Willis), which will not now be operating as a production company.



The Cinemeccanica Victoria X multi-purpose 70/35 mm. projector. Three of these machines, as reported last week, are going into the Odeon, Leicester Square, and three more have been ordered for the new cinema to be built on the Gaumont site, Haymarket

Drake bowls again

BRITAIN'S latest bowling centre, the Top Rank Bowl, Chatham, opens officially on Sunday.

This two-tier, 24-lane centre was formerly the Gaumont cinema. Bowling the first ball will be Chief Petty Officer Francis Drake, said to be a descendant of *the* Francis Drake.

Demonstrations of bowling will be given by Top Rank instructors.

RCA Sound Recording

GALA
BOX-OFFICE GUIDE

● THERE WERE CALL GIRLS...
● THERE WERE OTHERS...
● BUT SHE WAS THE...

WOMAN IN THE WINDOW

STARRING
MARINA VLADY 'X' Cert.
MAGALI NOEL
LINO VENTURA
DIRECTED BY
LUCIANO EMMER

FROM THE COMPANY WITH THE SHOWMANSHIP FORMULA

ITA CLAIM FOR THE THIRD TV CHANNEL

IF THERE is a third tv channel, the Independent Television Authority wants to run it. This channel would be a commercial one, so there would be two ITV channels in each area, in competition with each other and with the BBC.

Some of the present ITV companies might provide the programmes, on a seven-day basis.

That is the basic proposal the ITA put before the Pilkington Committee on Monday. The authority declared that these two services plus the BBC would be enough to cater for the nation's entertainment needs—providing there was an increase in broadcasting hours.

The ITA also favours the introduction of a fourth service, devoted to education and aimed at supplementing "the country's existing educational facilities."

This service could be paid for by Universities, local education authorities, charitable trusts and foundations. It would be run by the teaching profession and the service "should be allowed to grow gradually and freely in response to actual needs and local initiative."

Any new commercial television service would cost at least £30 million a year to operate and £40 million if there was any increase in broadcasting hours, says ITA.

Unless the Government was prepared to invest this sort of money, it would have to come through increasing licence fees by at least £3.

'Purple Noon' release

HILLCREST'S English version of "Purple Noon" will open at the New Victoria on January 14. It will be released at selected Odeon and Gaumont theatres on January 22.

The film, a French thriller, was shot in Technicolor on Italy's Adriatic coast. It stars Alain Delon, Marie Laforet and Maurice Ronet, and was produced by Robert and Raymond Hakim.

'KING OF KINGS' IN KEY CITIES

The first provincial openings of MGM's "King of Kings" take place next week in 10 key ABC theatres.

Seven of the openings are on Sunday at ABC, Bristol Road, Birmingham; ABC Astoria, Brighton; Olympia, Cardiff; ABC, Leeds; Futurist, Liverpool; ABC Deansgate, Manchester; Haymarket, Newcastle.

The picture will open at ABC's Ritz, Belfast and ABC Regal, Glasgow, the following day, Monday, December 18. It will start at the Adelphi, Dublin, on Friday, December 22.

In London, the public's demand for seats for "King of Kings" is so great that MGM started daily matinees from yesterday (Wednesday).

BFI membership is growing

DURING its first year in its headquarters, the British Film Institute has enjoyed better morale and increased membership, but it has experienced a difficult year financially.

These are points from the report to be presented to the annual meeting at the National Film Theatre today (Thursday).

The report states that stringent economies had been made to avoid a substantial deficit: the result was a surplus of £1,087 at the end of the year.

The financial sacrifices, however, had affected the purchase of films for the archives and the distribution department and the latter would inevitably affect the revenue from distribution in future years.

The rise in full membership has continued, an increase of 800 being recorded up to March 31 and new members since then had brought the total to within striking distance of 10,000. The number of associates, however, showed some decline to 25,586.

LONG SHOTS—continued from page 126

of those difficulties, the best people *did* get to the top because they had to fight for it.

Too much emphasis, he added, must not be put on amateur efforts. Contrary to what many people seemed to think, a lot of these were made here, but they could not be shown commercially.

\+ \+ \+

JOHN OSBORNE'S contribution was forthright, amusing and contradictory. After "destroying" the industry because it was run by "people who are greedy, inept and uncreative," he quite cheerfully admitted that he had decided that the best way of getting along was to work within the system.

This philosophy has, of course, served him well in the matters of fame and finance.

\+ \+ \+

SINCE the programme's compere, Clive Goodwin, had throughout appeared to listen with an ear tuned only to the new wave-length, his summing up should not have been so surprising.

He found that the British industry needed a training school, such as that possessed by the state-controlled Polish industry; a nationalised circuit to give a showing to "new-wave" talents; that the unions' restrictive practices should be eased to encourage low-budget films; and that greater support should be given to good little films instead of large bad ones.

Well, well; not a kind word about those ghastly unmentionable films which make a lot of money by entertaining the majority of the people, and without which there would be, of course, no British film industry for the new wave to spume against.

\+ \+ \+

THE programme was badly conceived and poorly presented. It allowed no scope for reasonable discussion of the subject, the points raised or the dogmatic opinions of the supporters of the "new wave" movement.

The summing-up can hardly be described as such. That it was pre-conceived seems apparent. The matter of the training school, for example, was touched upon, but not freely discussed as a point relevant to the question of whether or not the commercial interests in the industry stifles promising new talent.

Is there is any point in trade personalities appearing in such one-sided programmes? To refuse to take part in so-called discussion programmes of this type invites criticism of and attacks upon the trade.

But, before agreeing to participate, trade executives should insist that the terms of reference for the discussion are clearly defined. I doubt if they were in this lamentable case.—**The Stroller.**

MEARS STEPS DOWN—AIC ELECTS ORR

AT THE eighth annual general meeting of the AIC held last week, H. C. Orr was elected president, and H. Mears elected vice-president of the association.

Mr. Mears withdrew his nomination for president as he felt that a change might do good at this particular period, and he proposed from the chair that the vice-president should take over the presidency for the ensuing year.

It had been a strenuous year, said Mr. Mears, but the association had achieved a lot of good. At this time the association was more necessary than ever, and unity within the association was more essential than ever.

"Now is the time," he said, "for people to join this association, or some other association, that will support the interests of the independent exhibitor.

"I think the wheel is beginning to turn in the cinema industry. The public is getting a little tired of some of the other offerings, and I believe that they are going back to the cinema. Given the right films the cinema will come back into its own."

Mr. Mears had approached the CEA over the PRS tariff. He thought that if the AIC and CEA united over the issue it might be better for the association and generally for exhibitors. But he had met with the "fair reply" from the CEA that "the delegates expressed the preference for this association to continue its own negotiations as previously."

"We cannot do more than make that gesture," said Mr. Mears, "now we must negotiate a separate agreement with the PRS."

Problems

He added that there were other very serious problems, including the product position, and the checking of monopolies, but he thought the year ahead would be a good year for the industry. There was still plenty that an independent association of cinematograph exhibitors could and must do.

H. C. Orr said that he was aware that it was going to be a very difficult year ahead. There would be many problems within the industry, and to have Mr. Mears next to him was going to be a very great help.

He spoke of the pattern of release, and said that it should be overhauled together with its barring system.

"If the pattern of releasing goes forward as it is at the moment," said Mr. Orr, "it is going to be a very sad story for the major independents.

"In the next year," he went on, "We shall try our utmost to pursue the same policies as we have in the past. We would like as many people as possible to write to us and inform us of their difficulties."

He added that the association had left no stone unturned to get trade representation.

Mr. Orr ended by expressing thanks to the various officers of the association.

Mr. Mears said that Aubrey Partner was a tower of strength to anybody. As long as Aubrey Partner was with the AIC, he (Mr. Mears) would feel he always wanted to be associated with it.

Miles Byrne, Harry Mears, Jnr., and Aubrey Partner were re-elected, and V. E. Harrison and F. Seymour elected to the council.

Frank Seymour, of the Ritz, Potter's Bar, spoke of a grave problem over publicity at the cinema. The matter caused deep concern and is to be put on the agenda of the next meeting for full consideration.

● Christian Dior's spring millinery fashions, just unveiled in London, have been filmed in Eastman Color by British Movietone News. The film is included in this week's edition.

A MESSAGE FROM SHEPPERTON

Andy Worker and his colleagues at Shepperton Studios extend grateful thanks to their friends at Pinewood, M.G.M., and A.B.P.C. Studios for the help they offered so readily when Shepperton was damaged by fire last week.

Thanks to them, and to the unstinted efforts of Shepperton's own staff, not one minute of shooting time was lost on any of the four films now in production. And there has been no delay on the new film which started shooting this week.

World Markets

Unions seek retaliation against restrictions on U.S films

NEW YORK.—Evidently bowing to pressure from craft and talent unions, Congressman John H. Dent has suggested that the government should take stronger action in face of restrictions abroad on American films. Retaliation against imported films here was one possibility.

Motion Picture Association of America president Eric Johnston disagreed with this thinking, stating that this would be a backward step and could lead to retaliatory action by governments abroad.

He and other MPAA executives admitted that films were made abroad to overcome foreign barriers to U.S films as well as to make use of frozen funds.

The unions called for a thorough investigation, the consideration of subsidies along the Eady Plan line, closing tax loopholes and labelling films and recordings with the country of origin.

Mr. Johnston stated that total Hollywood employment, because of television, was as high as it has been in the last 10 years and that wages were higher than ever. He conceded that because of severe economic pressures more filming had to be done abroad rather than less.

Runaway

It was estimated that over the last four years, about 80 per cent. of the theatrical films in general releases in the U.S were produced wholly or predominately in the U.S.

The unions insisted that runaway production was destroying Hollywood as the world film capital. They thought that runaway American producers in some cases were surrendering control of the content of their films abroad and that they were co-operating with Communist-controlled unions in other countries. The trend showed, they maintained, that in 1961 three times as many American features were made abroad than in 1949.

They were not convinced by producer arguments that it was necessary to film abroad in order to gain foreign markets, estimating that U.S films get less of the world market now than when most of them were made in the U.S.

Mr. Johnston stated that diverse and complicated reasons dictated foreign production such as the tax structure in the U.S, production supports offered in some countries and because some Americans preferred to live and work abroad.

Also the foreign market was essential to show profits on many American films. The 200 million dollars earned abroad kept the U.S film industry alive.

The interests of all segments of the industry could best be served by freer trade and elimination of restrictions in the international film market, declared Mr. Johnston.

\+ + +

THE BOARD of governors of the Academy of Motion Picture Arts and Sciences has issued a statement urging that nominees and would-be nominees for the "Oscars" be circumspect about their desires to be declared winners.

Said the statement: "We are mindful that throughout the years the great majority of those nominated, or seeking nominations, have exercised restraint in reminding the voting members of the Academy of their achievements.

"Regrettably, however, last year a few resorted to outright, excessive and vulgar solicitation of votes. This became a serious embarrassment to the Academy and our industry.

"In order to prevent a recurrence, we are hopeful that all segments of our industry will join with us in a co-operative effort to eliminate those advertising practices which are irrelevant to the honest evaluation of artistic and technical accomplishments and violate the principles under which the Academy was established." — **Mel Konecoff.**

Shorts producers want Government aid

BONN.—Producers of short films in West Germany are asking the Government to subsidise them to the tune of about £700 per picture. This would apply only to shorts not already sponsored by Government departments or industrial concerns.

The Short-film Producers Association says that mounting imports of foreign shorts are making things difficult for the home trade.

It adds that distributors pay between £350 and £900 for a short—but they will only take those films given an official "valuable" rating, which confers tax relief.

The producers feel that they cannot make shorts for this money AND take the risk of being refused a "valuable" rating.

Feature film producers here get a Government subsidy of about £18,000 on 80 per cent. of the annual output.—**Gustav Genschow.**

ITALY FACES TIGHTER CENSORSHIP

ROME.—One of the major problems facing the Italian film industry concerns a proposed new law—aimed at tightening the already rigorous censorship.

Studio workers from four unions recently came out on a one-day strike in protest at the new law. The strike stopped practically all production in Italian studios, only a small number for foreign productions being allowed to carry on.

At a meeting held in a Rome theatre the strikers called on the government to abolish all censo-ship.

A delegation including directors Alessandro Blasetti, Mario Camerini, Vittorio De Sica, Renato Castellani and Mario Monicelli, writers Sergio Amidei, Suso Cecchi D'Amico and Cesare Zavattini, cameramen Otello Martelli and Carlo Montuori, and actor Enrico Maria Salerno—was elected to present the resolution to Parliament.

\+ + +

SPEAKING of his company's production plans for 1962, Gianni Hecht, head of Documento Films, tells me that Roberto Rossellini has just begun shooting "Anima Nera," based on the successful stage play by Giuseppe Patroni Griffi, while Domenico Paolella is putting the finishing touches to an adventure film called "Le Prigionere dell'Isola del Diavolo."

Florestano Vancini, who made "La Lunga Notte dell '43," is to begin shooting, within a few weeks, "La Banda Casaroli," and in January Mauro Bolognini will start work on "Metello," based on the book of the same name by Vasco Pratolini.

In Spring another three films are scheduled: "Una Storia Italiana," to be directed by Antonio Pietrangeli, "La marcia su Roma," which will probably be directed by Vancini, and "Amore all'Italiana."

\+ + +

WANDERING around the lots these days at Cinecittà and other Roman studios, one hears so many English voices that after a while one begins to wonder whether one is not at Shepperton or Elstree.

Among the familiar faces from English studios in Rome at the moment are art director Scott MacGregor, who has been working on "Cleopatra," Don Chaffey, directing "Jason and the Golden Fleece," John Dark, executive producer on "Jason," Charles Marshall, executive producer on "Ursus and the Tartar Girl," Peter Towner, editing "Sodom and Gommorah" and Geoff Drake, who is designing the sets for "Jason and the Golden Fleece."

Among the artists there are Rex Harrison, Richard Burton, and Pamela Brown, all working on "Cleopatra." Others working on "Cleopatra" include art directors Elvin Webb and Jack Stevens, assistant director Gus Agosti, casting director Stuart Lyons, and continuity girl Yvonne Axworthy. All in all, a formidable British colony.—**Walter Doria.**

70 MM ROAD SHOWS (WITH 6 CHANNEL STEREOPHONIC SOUND)
?
35 MM RELEASE PRINTS
The best answer...
TECHNIRAMA
A Product of Technicolor

NSS
GERRARD 4851/6
PERIVALE 6406

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Anything for Laughs (Warner—Pathe)—U.S	**57 min. (U)**	Larry Semon ... Keystone Cops Mack Sennett Bathing Belles	Daffy extravaganza made up of snippets from old time slapstick. Fun fast and furious, commentary neat and photography surprisingly good	**Capital novelty "second" (CC)**
†Babes in Toyland (Disney)—U.S	**105 min. (U)**	Ray Bolger ... Tommy Sands Annette	Jolly, heart-warming, ingenious and ingenuous Technicolor fairy story. Tale sunny and exciting, players versatile, settings delightful, climax showmanlike, song and dance numbers catchy, and camera work brilliant	**Infallible Yuletide box-office proposition (CC)**
†Blood and Roses (Paramount)—Italian	**84 min. (X)**	Mel Ferrer ... Elsa Martinelli Annette Vadim	Blood-sucking hocus pocus presented in Technirama and Technicolor. Acting good and staging elegant, but plot hard to follow and fade-out inconclusive	**Ticklish creepie (NC)**
***Enter Inspector Duval (BLC)—British**	**64 min. (U)**	Anton Diffring ... Diane Hart Mark Singleton	Pint-size "who-dunnit," hingeing on murder and robbery. Script dishevelled, but leading players adequate, twist ending effective, and backgrounds appropriate	**Reliable British "second" (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † In COLOUR

Babes in Toyland

Disney. American (U). Photographed in Technicolor. Featuring Ray Bolger, Tommy Sands and Annette. Produced by Walt Disney. Directed by Jack Donohue. Screenplay by Ward Kimball, Joe Rinaldi and Lowell S. Hawley. Director of Photography, Edward Coleman. Music by George Bruns. 105 minutes. Release January 1, 1962

JOLLY, heart - warming, ingenious and ingenuous Technicolor screen fairy story. Adapted from Victor Herbert's and Glen McDonough's operetta and brilliantly photographed, it concerns a black-hearted villain who snatches a pretty village girl from her young lover, but is finally hoist by his own petard in Toyland. The juvenile, teenage and adult players not only thoroughly enjoy themselves, but, more important, also see that the audience shares the fun. Song and dance numbers are logically introduced into its early action, while the climax has marvellous invention. Like so many Disney offerings, the film throws an inviting bridge over the wide gap between tots and the sere and yellow. Infallible Yuletide box-office proposition.

Story.—Tom and Mary, country folk, plan to marry, but Barnaby, a deep-dyed villain, knows Mary will be rich one day and orders Gonzorgo and Roderigo, his henchmen, to kidnap and drown Tom. They grab Tom, and Mary reluctantly accepts Barnaby's proposal. During celebrations, Tom, who had escaped a watery grave, turns up disguised as a gipsy and exposes Barnaby. Mary and Tom then visit Toyland, way in the woods, and become friendly with the toymaker. They help him over the Christmas rush and meet his assistant. The assistant invents a magic gun whose rays reduce everything and everybody to toy size, but Barnaby seizes it and uses it on Tom, the toymaker and others who oppose him. Finally, Barnaby prepares to marry Mary, but Tom rallies toy soldiers and in the ensuing battle Barnaby suffers heavy defeat. At this juncture, the assistant produces another gun that returns "miniatures" to normal, and Mary and Tom wed and live happily ever after.

Production.—The picture, which borrows many of its characters from nursery rhymes, demonstrates yet again Disney's remarkable flair for capturing "true" make-believe atmosphere on the screen. Ray Bolger, wearing a twirling black moustache, contributes a fruity portrayal as the evil Barnaby, Ed Wynn and Tommy Kirk are most effective as the toymaker and his assistant, Tommy Sands and Annette act and sing more than adequately as Tom and Mary, and Henry Calvin and Gene Sheldon revive warm memories of Oliver Hardy and Stan Laurel as Gonzorgo and Roderigo. The first half has engaging placidity, and the second, culminating in the superbly photographed battle between Tom and the toy soldiers and Barnaby, is showmanship at its best. The opus will have kids of all ages shrieking with delight and excitement, and, as for the ray gun, it's a gorgeous affront to the recent "arms amnesty."

Points of Appeal.—Happy, thrilling tale, clever team work, resourceful direction, catchy numbers, delightful backgrounds, masterly camera work, Technicolor and U certificate.

Blood and Roses

Paramount. Italian. (X). Technirama. Photographed in Technicolor. Featuring Mel Ferrer, Elsa Martinelli and Annette Vadim. Produced by Raymond Eger. Directed by Roger Vadim. Screenplay by Roger Vadim and Roger Vailland. 84 minutes. Release not fixed

BLOOD-SUCKING hocus pocus, elaborately staged and given the full Technirama and Technicolor treatment. An Italian production with English dialogue, it's about an aristocrat who has a vampire in the family closet and, to put it mildly, is incommoded when the "ghost" walks on his wedding eve. The tale, which supports the grisly proposition that vampires neither die nor fade away, is soundly acted and imaginatively directed, but even so, it puts a considerable strain on the average cash customer's powers of concentration and perception. This fare needs the forthright "Frankenstein" box - office approach. Ticklish creepie.

Story.—In a mellowed mansion on the outskirts of Rome, Leopoldo De Karnstein, a handsome aristocrat, plans a firework display to celebrate his forthcoming marriage to Georgia Monteverdi, a beautiful brunette. There is a cemetery in the mansion grounds, but Guiseppe, the family handyman, and the villagers refuse to go near it because vampires had been buried there two hundred years before. The grave of one, Millarca, was never found and, strangely enough, Carmilla, Leopoldo's cousin, bears a strong resemblance to Millarca. The pyrotechnics cause earth tremors and Millarca's tomb is disclosed and her spirit escapes into Carmilla's body. Then follow eerie happenings, but eventually Carmilla is killed during bomb disposal work. Later, Leopoldo and Georgia set out on their honeymoon, but by now Georgia is possessed!

Production.—The picture is extravagantly mounted, but the rich upholstery defeats itself by cushioning intended thrills. Mel Ferrer contributes a steadying performance as Leopoldo, Elsa Martinelli is a spirited Georgia and Annette Vadim registers as vampire Carmilla. The rest are adequate. There is, however, very little suspense and, although a gory dream sequence prefaces the climax, the curtain drops on a note of uncertainty. And nothing kills the masses' enjoyment more than having to think for themselves.

Points of Appeal.—Title, lavish Technirama and Technicolor presentation and possible exploitation angles.

Anything for Laughs

Warner-Pathe. American (U). Featuring Larry Semon, Charlie Murray and Jimmy Findlayson. Written and Narrated by George O'Hanlon. Music by Howard Jackson. 57 minutes. Release December 11, 1961

DAFFY extravaganza, made up of snippets from old-time slapstick. The stars include Larry Semon, Jimmy Findlayson and Ben Turpin and the Keystone Cops, and the Mack Sennett bathing belles also figure prominently in the riotous backward glance. Its uninhibited high-pressure fooling leads to the inescapable conclusion that action, not talk, is still the first essential of popular screen comedy. Incidentally, the film went out last Monday with "The Innocents" (Twentieth Century-Fox—CinemaScope—British) and is an ideal antidote to the brilliantly conceived and executed creepie. Capital novelty "second."

Production.—The picture, expertly edited by De Leon Anthony, slickly narrated by George

continued on page 144

Your Films

by JOSH BILLINGS

West End

HAVING SEEN and gloried in "El Cid" (Rank—Super Technirama 70), the colossal Samuel Bronston spectacle, I feel that the noble Moorish title "El Cid" should be revived and conferred on Lord Morrison of Lambeth, President of the British Board of Film Censors, for giving the film a U certificate.

To my mind the picture is entirely suitable for youngsters, but, let's face it, the A and even the X certificate has been fastened on to some pretty innocuous offerings lately by BBFC viewing panels. I should hate to think of kids being prevented from sharing with adults "El Cid's" healthy and stupendous excitement. In taking the initiative and the broadminded view, Lord Morrison deserves something more than a hand.

"El Cid," needless to say, received one or two carping notices, but the knocks have had no more effect on its commercial prospects than missiles from peashooters on a tank. "El Cid" shattered all records at the Metropole, Victoria, over the weekend and the advance bookings are terrific. As far as I'm concerned, money talks and, believe me, "El Cid" will have plenty to say before it's through. And that'll be never, since costume action pieces cannot date.

\+ + +

THE CLEVER, witty and thoughtful World War II comedy drama, "The Best Of Enemies" (BLC—Technirama), got off to a fine start at the Odeon, Leicester Square. It, too, got somewhat mixed reviews—how the long-haired boys and girls contradict one another—but I understand on the best authority that audience reaction has been most favourable. Women are enjoying the all-male film as much as men.

\+ + +

BLC's "The Day The Earth Caught Fire" (Dyaliscope—British), the "fall-out" melodrama with a newspaper background, is still doing a burster at the Odeon, Marble Arch. Make a particular note of the film's success at a house which is halfway between the West End and the suburbs. Pictures that click at the Odeon, Marble Arch, more often than not do well on release. If you've pencilled in "The Day The Earth Caught Fire" you can confidently make a down payment on a Christmas turkey.

\+ + +

LAST WEEK was a pretty heavy one from a press show point of view and some papers missed "Hawaiian Blues" (Paramount—Panavision), the latest Elvis Presley musical. All members of the trade, and that includes me, are certain that "Hawaiian Blues" will take a packet on release and, to prove it, the film has broken all Plaza records for the first week in December. The picture has a marvellous box-office gimmick in its album of hit-parade numbers.

\+ + +

"BACHELOR FLAT" (Twentieth Century-Fox—CinemaScope), Terry-Thomas's Hollywood comedy, hasn't exactly taken the Leicester Square Theatre by storm. I can't say I found it a riot, but it should, nevertheless, click in less salubrious halls. Anyway, it's only in for a fortnight and next Monday "Judgment At Nuremberg," a magnificent dramatic documentary, has its gala charity premiere at the Leicester Square Theatre.

\+ + +

THE NEWEST Navy lark, "Petticoat Pirates" (Warner - Pathe — CinemaScope — British), has been sailing merrily along at the Warner Theatre. The smart Alecs tried to torpedo the realistically staged romp, but wasted their ammunition. The next attraction at the Warner Theatre will be "The Young Ones" (Warner-Pathe—CinemaScope) a great British musical starring Cliff Richard and a number of talented youngsters.

\+ + +

"THE INNOCENTS" (Twentieth Century-Fox—CinemaScope—British), the clever creepie based on Henry James's near classic, is collecting a lot of money at the Carlton, Haymarket. I don't know yet how it's doing on release, but I can tell you that it opened extremely well at the New Victoria last Sunday. Brilliantly directed, acted and photographed, the thriller fully deserves wide support.

\+ + +

IT IS NO SECRET that "Bachelor in Paradise" (MGM—CinemaScope) started slowly at the Coliseum, but, ye gods, the Bob Hope comedy took a turn for the better when it switched to the Ritz, where it's still running. Moreover, the same success story is being repeated in pre-release spots.

\+ + +

20th-FOX'S "Snow White And The Three Clowns" (CinemaScope), a jolly screen pantomime, is at the Rialto, Coventry Street. The film's arrived a trifle early, but already Mum, Dad and the kids are rolling up. The picture goes out on the Third Circuit next week and its release has been adroitly timed.

\+ + +

DESPITE the new traffic regulations in Piccadilly, which make it impossible to reach the London Pavilion other than on foot, "The Pit And The Pendulum" (Anglo Amalgamated—Panavision) is accumulating a stack of money. The blood-curdler, based on Edgar Allan Poe's story, eschews subtlety, but is staged on a mammoth scale.

\+ + +

THE RANKS of the "hard ticket" jobs have been reinforced by "El Cid" (Rank—Super Technirama 70) at the Metropole, Victoria, and all anticipate a great Christmas holiday season. MGM's "Ben-Hur" (Panavision-Camera 65) and "King of Kings" (Super Technirama 70), playing at the Royalty, Kingsway, and the Coliseum respectively, are practically booked up, and "South Pacific" (Twentieth Century-Fox—Todd-AO) is well in its fourth year at the Dominion, Tottenham Court Road, and, judging by the demand for tickets, may well reach its fortieth! As for "Exodus" (United Artists—Super Panavision 70), it's taken on a new lease of life—not that it was doing badly—and will easily pay for its keep at the Astoria, Charing Cross Road, until "West Side Story" (United Artists—Panavision 70) opens at the Astoria on February 26.

\+ + +

WHAT ABOUT "The Guns of Navarone" (BLC—CinemaScope—British)? At the moment it's not showing in the West End, but, believe you me, it's making its presence felt in specially selected suburban and provincial halls. The picture's grosses are truly astronomical and it is steadily overtaking the biggest winners of yesteryear.

\+ + +

A LOOK at the Continental films and gimmick programmes. "La Verite" (BLC—French) is definitely not clicking at the Columbia Theatre, Shaftesbury Avenue. I spend much time around Shaftesbury Avenue and in the "old days" people queueing to book for "The Guns of Navarone" at the Columbia Theatre often edged me into the road, but there's little sign of life there at present.

\+ + +

A VERY different story at the Cameo-Moulin, Windmill Street, where the Compton-Cameo "double bill," "Naked As Nature Intended" (British) and "The Call Girl Business" (Franco-Italian), is playing. The hall seats comparatively few, yet has already earned a small fortune with this bill. "Naked As Nature Intended" is the magnet and people are queueing even after the last performance has started.

\+ + +

COMPTON-CAMEO also handles "Pavements of Paris" (French) and "Paris Playgirls" (Swedish), the X certificate unit programme, and it's definitely clicking at the Cameo-Royal, Charing Cross Road. Obviously the titles of the two films have box-office alliteration.

\+ + +

THE Continentale, Tottenham Court Road, continues to score fluently with "Kapo" (Gala, Italian), the Nazi prisoner-of-war film. The press really got behind "Kapo" and the dramatic documentary merits the shrewd exhibitor's serious consideration.

On release

NOW FOR the general releases. BLC's X certificate gimmick "double bill," "The Terror of the Tongs" (British) and "Homicidal" (American), finished its London runs well on the right side. Some put its success down to "Homicidal," which has the fright break "come-on," but personally I think each film owes much to the other. In other words, the combination is slick box-office chemistry.

\+ + +

"THE HELLIONS" (BLC—Technirama), the British "western," too, has just completed the third leg of its suburban tour and collected far more money than most people expected. By the way "Johnny Nobody" (BLC—Warwickscope—British), the second feature, had something to do with the bill's not inconsiderable success. Why the last-named had to wait nearly 18 months for a booking, heaven alone knows.

continued on page 144

NOW IN THE CUTTING ROOM
MARK ROBSON'S
THE INSPECTOR
A 20th Century-Fox Release

WE'RE COCK-A-HOOP

WARNER PATHE DISTRIBUTORS LTD

to be releasing

the brilliant line-up of productions from

ELSTREE FILM

DISTRIBUTORS LTD

(AN A.B.P.C.—GRADE ORGANISATION)

commencing with

The YOUNG ONES

WORLD PREMIERE: [illegible] DEC. 18 • RELEASED JAN. 22

CLIFF RICHARD · ROBERT MORLEY · CAROLE GRAY and THE SHADOWS

The YOUNG ONES

AB-PATHE SHOWS ROYAL TOUR OF WEST AFRICA

THE ROYAL TOUR of West Africa has been filmed in Technicolor by AB-Pathe and the film, "Drums for a Queen" opens at the Warner today (Thursday). It goes on release on Christmas Eve.

"Drums for a Queen" records the highlights of the tour made by the Queen and the Duke of Edinburgh through Ghana, Liberia, Sierra Leone and Gambia. It shows the tumultous welcomes, the exotic tribal dances, the "High Life" balls and the ceremonial occasions.

And it catches many of the warm, human moments of the trip.

The film is produced by Terry Ashwood, who was responsible for the successful "May Wedding."

Martin Rolfe was in charge of photography with Bill Jordan, and Leslie Isaacs and Douglas Warth wrote the commentary, spoken by Anthony Quayle. Edwin Astley wrote the music and Lionel Hoare is associate producer.

Stars at 'Young Ones' West End premiere

WARNER-PATHE'S "The Young Ones," a musical starring Cliff Richard and Robert Morley, was premiered at the Warner yesterday (Wednesday).

Both stars were at the opening, with other celebrities, including: Adam Faith, Marty Wilde, Paul Massie, Anne Heywood, Dickie Valentine, Terry-Thomas, June Thorburn, Carole Lesley, Bob Monkhouse, Eamon Andrews, Freddie Mills, Petula Clark, Lita Roza, David Kossoff and Arthur Askey, Caterine Milinaire, Cecil Beaton, Lord Montagu, Lord Boothby, Hardy Amies and Stirling Moss.

Also at the premiere was Sidney Furie, the film's Canadian director, and producer Kenneth Harper.

The film is released on January 22.

Release date for 'Pendulum'

ANGLO'S "The Pit And The Pendulum" will be generally released on the ABC Circuit commencing North West London on January 15.

This Technicolor picture, at present playing to excellent business at the London Pavilion, stars Vincent Price, John Kerr and Barbara Steele and is based on the famous horror classic by Edgar Allan Poe.

Playing with "The Pit And The Pendulum" on release is the Gala picture, "Island of Shame," directed by Luis Bunuel and starring Zachary Scott.

"The Sinister Man," the latest Edgar Wallace thriller distributed by Anglo Amalgamated, will be generally released on the ABC Circuit on January 22.

The film will be trade shown at the Hammer Theatre, Wardour Street, on December 19 at 10.30 a.m.

Based on the novel of the same name, "The Sinister Man" tells of two ruthless murders involving the theft of some mysterious oriental tablets.

Starring John Bentley, Patrick Allen, Jacqueline Ellis and John Glyn-Jones, the film was produced by Jack Greenwood and directed by Clive Donner from a screenplay by Robert Stewart.

The coupling in one programme of two of the most popular comedies distributed by Anglo Amalgamated is proving an enormous success at the box-office, claims the company.

The films—both Peter Rogers productions—"Watch Your Stern" and "Carry On Teacher," returned excellent business when played as a programme in Plymouth recently.

This success was followed by equally big business in East Ham and Nottingham.

A Peter Rogers production, "Watch Your Stern" stars Kenneth Connor, Eric Barker, Leslie Phillips, Joan Sims, Noel Purcell, Hattie Jacques with Spike Milligan and Eric Sykes and guest star Sidney James.

It was produced by Peter Rogers and directed by Gerald Thomas from a screenplay by Alan Hackney and Vivian A. Cox.

"Carry On Teacher" also a Peter Rogers production, stars Kenneth Connor, Charles Hawtrey, Leslie Phillips, Joan Sims, Kenneth Williams, Hattie Jacques, Rosalind Knight and Ted Ray. It was produced by Peter Rogers and directed by Gerald Thomas, from a screenplay by Norman Hudis.

Associated British contract star George Baker assisted the Mayor of Bournemouth's Christmas Appeal by selling tickets to patrons in the foyer of the ABC, Westover, Bournemouth

Double launching for 'Judgment at Nuremberg'

A DOUBLE premiere will launch Stanley Kramer's "Judgment at Nuremberg" this week. Tonight (Thursday) the world premiere will be held in the West Berlin Kongress Halle under the sponsorship of Mayor Willy Brandt.

On Monday next week a royal premiere will be held at the Leicester Square Theatre in the presence of the Duke of Edinburgh.

The British premiere is sponsored by the Variety Tent of Great Britain to benefit the Duke's Award Scheme and the Caldecott Community.

'Petticoat Pirates' goes out on Christmas Eve

CHARLIE DRAKE'S new comedy from Warner-Pathe has been doing big business at the Warner Theatre, a fact that augurs well for the general release of "Petticoat Pirates" on Christmas Eve.

This riotous naval comedy will play throughout the Christmas and New Year holiday in London and in key cities throughout the country.

Disney spectacular to play 500 theatres

DISNEY'S spectacular "Babes in Toyland" will be shown in 500 U.S theatres over Christmas.

This concurrency is a record for the company and a tribute to the pulling powers of the picture, which is Walt Disney's first live action screen musical.

Starring Ray Bolger, Tommy Sands, Annette, Ed Wynn, Tommy Kirk, Kevin Corcoran and Mary McCarty, the film opens in London at Studio One tomorrow (Friday) and stars its Rank release at Christmas.

● Regal's "Rocco and His Brothers" will have its Scottish premiere at the Cosmo, Glasgow, on January 1.

PROSPER WITH ANGLO!

£10,000 IF YOU DIE OF FRIGHT!

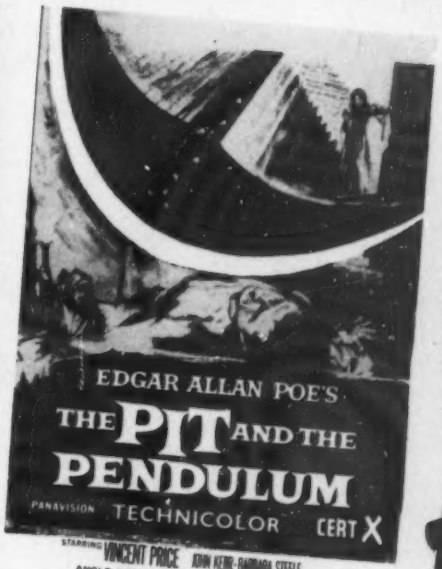
THE FIRST PERSON WHO DIES OF FRIGHT WHILE SEEING THIS FILM IS INSURED FOR £10,000.

THE SYMBOL OF SHOWMANSHIP

Cash in on

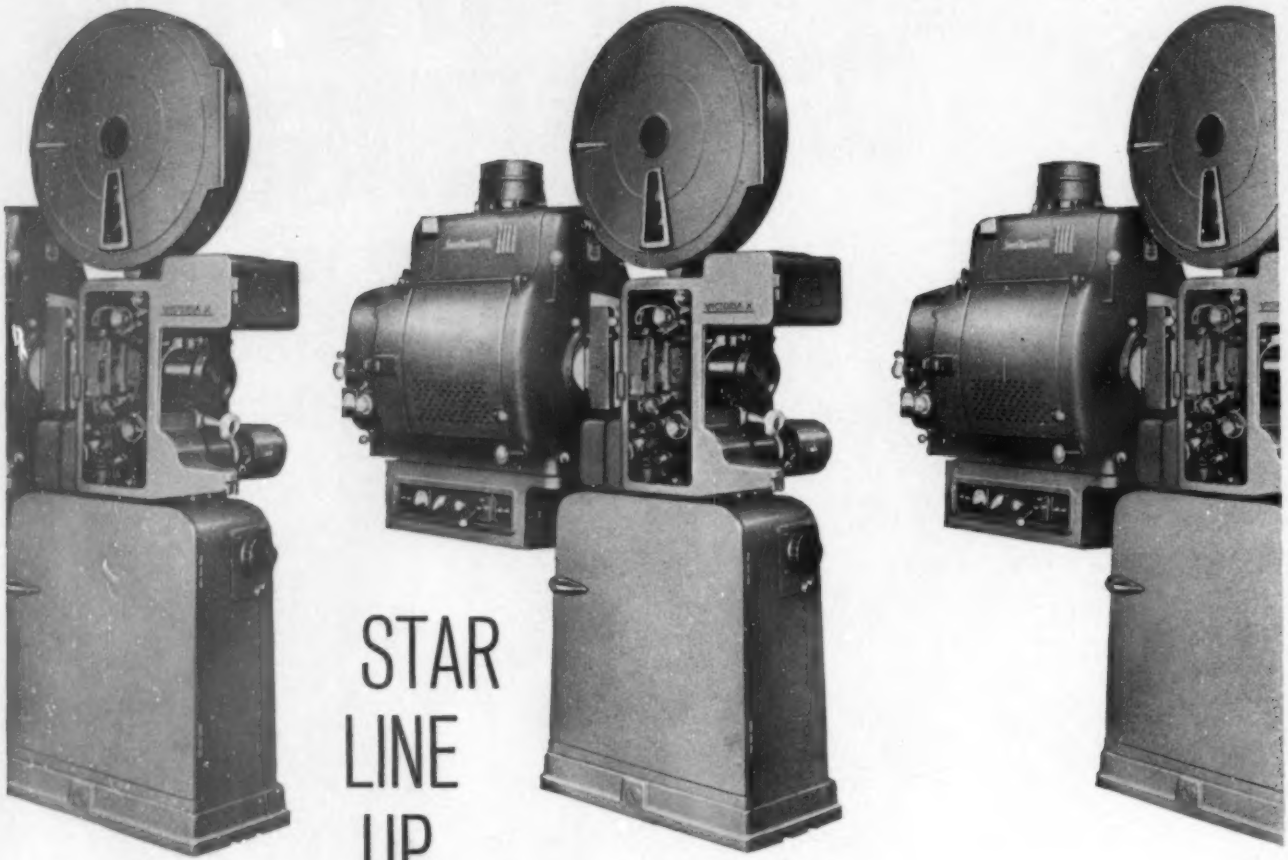
THIS GREAT SHOWMANSHIP GIMMICK FOR —

THE PIT AND THE PENDULUM


EDGAR ALLAN POE'S
THE PIT AND THE PENDULUM
PANAVISION TECHNICOLOR CERT X
STARRING VINCENT PRICE JOHN KERR · BARBARA STEELE
ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

CENTRAL RELEASE
A.B.C. CIRCUIT
14th JANUARY

... from ANGLO AMALGAMATED
THE SHOWMAN'S INSURANCE
FOR BIGGER BOX-OFFICE!



STAR LINE UP AT THE ODEON LEICESTER SQUARE

THIS CINEMECCANICA 70/35 TRIO makes a brilliant projection team—at this most famous of all Odeons. Highlights of the installation include: electrical interlock between any two machines for projection of unmarried prints; remote focus, framing and volume control from the auditorium; Gaumont-Kalee multi-channel Duosonic sound for 6/4 track reproduction; 12-way sound reinforcement system.

If your policy calls for films of every format, you should know more about Cinemeccanica 70/35—and about our assisted finance plan too.

RANK PRECISION INDUSTRIES LIMITED

G.B-KALEE DIVISION Woodger Road London W12 *Telephone* SHEpherds Bush 2050

BRANCHES BELFAST BIRMINGHAM GLASGOW LEEDS LIVERPOOL MANCHESTER NEWCASTLE CARDIFF

EIRE AGENTS ALLIED CINEMA SUPPLY LTD 44 MIDDLE ABBEY STREET DUBLIN

Production

by JOHN CHAMP

WHO SAYS there are no opportunities in the industry? To anyone with doubts I present Mike Watts, who, until a year or so ago, had not even heard of most of the industry giants, and didn't want to know about them, anyway.

This was because he was a milkman who spent most of his spare time at the dogs, or horse-race meetings, rubbing shoulders with the villains who live around the Elephant and the dodgier parts of Fulham.

Then the dogs died on him, and Mike says: "I was losing, losing, losing for months."

Well, if you haven't the price of a tote ticket the only thing to do is the best you can. Mike's sister had a beaten-up old typewriter, which he borrowed to start tapping out a tv play.

Rejected

His only previous experience of writing was during the wartime blackout, when he turned out a novel that, after being rejected by one publisher, ended its days stuffed up a chimney to keep out any gas that might be dropped.

Without an agent, he submitted the play to Associated Rediffusion.

Director Peter Graham Scott found it when it was on the point of return and after half a dozen rewrites the company bought it. For £200. "I'd have taken it if they'd offered me 50 quid," says Mike.

Then he sold them another couple of plays, gave up the milk round, and concentrated on full-time writing.

Now Mike is down at Associated British Elstree Studios, where his tv play, "The Pot Carriers," set, as Mike would put it, "in the nick," is being filmed by producer Gordon Scott, and director (no relation) Peter Graham Scott.

Education

Looking back on his first writing venture, Mike says: "Having had hardly any education and hopped the wag from school, I must have been a nut case to have been thinking I could write."

But nut case or not, he packed enough experience to bring a real atmosphere to his writing.

He's known plenty of characters who've done time. And he's spent enough time in detention barracks to know something about it.

This arises because he took the view while in the Army that he should spend Christmases at home. He did. And then spent New Years in the glasshouse to pay for it.

"The Pot Carriers" has a cast that includes Ronald Fraser, re-creating his tv role as a trusty with only four months to go.

Contract star Paul Massie plays the young man who develops a close friendship for Fraser when he's sent down for grievous bodily harm against a man he discovers with his girl friend.

I asked producer Scott if he felt there was any risk in filming a subject that had already been seen by millions of viewers.

Says he: "When I saw it on tv it was one of those plays which stuck in my mind. I didn't know at that time I would be producing it, but I would still go to see it as a film even if someone else was making it."

Extended

Says director Peter Graham Scott (who also directed the tv version): "It has a more extended script, and it is a subject I like.

"If the subject has an intrinsic value I think it can be reproduced in any medium, using the advantages of the new medium into which it is being translated."

Part of the extension of the story has been to bring women into what was originally an all-male story.

Carole Lesley gets the role of Paul Massie's girl friend, and there's another woman's part which has yet to be cast.

And just to prove that the Mike Watts entry into films is no flash in the pan, he's already working on a screenplay for "Pal Joey," which Sergei Nolbandov is producing.

GREAT SCOTT . . .

The two "Scotts" on the set at Associated British Elstree studios. On the left: director Peter Graham Scott. On the right: producer Gordon Scott. They're not related, but they've teamed up to make the prison drama, "The Pot Carriers," which stars Ronald Fraser, Paul Massie, Carole Lesley, Davy Kaye and Paul Rogers

\+ + +

MAIN unit shooting on Disney's spectacular outdoor adventure, "The Castaways," which began at Pinewood on August 8, finishes tomorrow, Friday.

But animal sequences will go over into the New Year and will include scenes with a giant condor, a jaguar, and alligators.

\+ + +

THE RAIN in Spain may fall mainly on the plain, but it also has taken a liking to Malaga, where it's been pouring for a fortnight and making things difficult for director Anthony Asquith, who's filming "Act of Mercy."

From publicist Bob Webb I hear that producer Tommy Clyde has added David Opatoshu, James Robertson Justice, and Eleanor Summerfield to the cast that's headed by Leslie Caron.

Opatoshu will be remembered for his role as the leader of the Jewish terrorist group in "Exodus," a performance which got him an Academy Award nomination.

continued on page 140

JDChambers&PartnersLtd
titles for feature and TV films
GER 0719
exploiting new designs and production techniques
animation
optical and special effects

REVIEW YOUR FILMS AT OUR
PREVIEW THEATRE
R.C.A. 35 MM DIH OPT MAG SOUND
R.C.A. 16 MM OPT-MAG STAR SOUND
STUDIO FILM LABORATORIES LTD
71 DEAN ST LONDON W1

World premiere of Samuel Bronston's " El Cid " at the Metropole, Victoria, was a dazzling occasion, which attracted large crowds of sightseers. For the three chief guests, producer Samuel Bronston, director Anthony Mann and star Charlton Heston, there was a fanfare of trumpets from heralds dressed in costumes from the film. Copies of a special edition of the London *Evening News*, with the headline " ' El Cid ' World Premiere in London Tonight " were distributed to everyone at the theatre. Before the premiere pressmen representing papers all over the world met the stars of the film at a reception. Among those present were Charlton and Mrs. Heston, John Fraser, Gary Raymond, Andrew Cruickshank, Ralph Truman, Christopher Rhodes and Anthony Mann. " El Cid " is distributed in Great Britain by RFD. Above: F. L. Thomas, managing director of RFD, welcomes Charlton Heston to the reception; F. L. Thomas, Anthony Mann, and Katya Douglas at the reception; Charlton Heston and Andrew Cruickshank at the reception

Dazzling first night for 'El Cid'

Top: Douglas Wilmer, Andrew Cruickshank, Mrs. Gary Raymond; Gary and Mrs. Raymond, Charlton Heston; A knight dressed in Charlton Heston's " El Cid " costume, rides a white horse into the reception to announce that the doors of the Metropole, Victoria, are open for the world premiere of the film. Bottom: The front of house at the Metropole; Police hold back enthusiastic crowds outside the cinema; Samuel and Mrs. Bronston arrive at the premiere

Charlton and Mrs. Heston arrive at the premiere; Prince Michael Waszynski; John Davis, managing director of The Rank Organisation, and Mrs. Davis

The Spanish Ambassador, the Marquis of Santa Cruz, and his wife; Isaac and Mrs.Wolfson; Lord and Lady Mancroft

John Fraser and Miss L. Bartlett; Hayley Mills and Mary Hayley Bell; Peter Noble and his daughter Katina, who has a role in the film

PRODUCTION

—continued from page 137

SHOOTING started at Ardmore this week on James Woolf's production, "Term of Trial," based on the James Barlow novel, which Peter Glenville is directing in black and white.

Laurence Olivier stars as a schoolmaster who is the victim of a nagging wife and an infatuated schoolgirl. Simone Signoret is his discontented wife who despises her husband's lack of courage in his dealings with teenage pupils.

Newcomer Sarah Miles is the girl who, after her amorous advances are rejected, lands the teacher in court on an indecent assault charge.

Terence Stamp, who has just completed the title role in "Billy Budd," gets another star part as a depraved teenager.

The schedule calls for ten weeks' shooting in Ireland, followed by a fortnight in Paris.

"Term of Trial" will be released by Warner Bros.

SHOOTING NOW

ABPC ELSTREE.—"Mrs. Gibbons's Boys" (Byron Films), producer Henry Halstead, director Max Varnel. **"The Pot Carriers"** (Associated British), producer Gordon Scott, director Peter Graham Scott. **"Act of Mercy"** (Associated British), producer Thomas Clyde, director Anthony Asquith, on location in Spain.

SHEPPERTON.—"A Kind of Loving" (Anglo Amalgamated), producer Joseph Janni, director John Schlesinger. **"The War Lover"** (Columbia), producer Arthur Hornblow, Jnr., director Philip Leacock. **"It's Trad, Dad"** (Columbia), producer Milton Subotsky, director Dick Lester.

MGM, BOREHAM WOOD.—"Zero One" (MGM/BBC tv series), executive producer Lawrence Bachmann.

AP STUDIOS, SLOUGH.—"Supercar" (tv series), producer Gerry Anderson.

CHALK FARM. — Television commercials.

TWICKENHAM. — Television commercials and documentaries.

MERTON PARK.—"The Share Out" (Anglo), producer Jack Greenwood, director Gerald Glaister. Television commercials and documentaries.

CARLTON HILL. — Television and cinema commercials.

BRAY.—"The Phantom of the Opera" (Hammer), producer Anthony Hinds, director Terence Fisher.

BEACONSFIELD. — "Seven Keys" (Julian Wintle-Leslie Parkyn production for Anglo), director Pat Jackson.

Television

by TONY GRUNER

THE programme contractors are beginning to worry about the long term effect of the present dispute between themselves and Equity.

The companies are all nearing the end of their taped dramas, as well as their live series.

Two exceptions are "Bootsie and Snudge" which has four main characters who are under contract to continue working on the comedy series and "Coronation Street," taped well in advance by Granada. The two could continue for some time because the majority of the leading actors in the serial are also under contract.

But new television plays will disappear from ITV screens within the next few weeks unless the dispute is settled.

Associated-Rediffusion, the London contractor, has no more plays left for its "Play of the Week" spot. On Tuesday, the company put out "The Wild Duck," directed by Charles Crichton. This Ibsen drama starring Emlyn Williams, Dorothy Tutin and the late George Relph was first shown as far back as January 30, 1957.

Associated Television, which, with the H. M. Tennant organisation, provides a monthly play during the weekdays for the network, has nothing to offer viewers. And its one-hour drama series "Drama 61" for alternate Sunday nights has only enough product to last until February. ABC and Granada are not as fortunate. Sydney Newman has about five plays left; Granada has less than that number.

What will the contractors offer viewers in place of the play? Films—lots of them. American and British. This could be the time for FIDO to watch out for new deals between the smaller film distributors and contractors.

Tonight (Thursday), the big Warner Brothers spectacular pre-war film "Anthony Adverse" with Frederick March and Olivia de Havilland will be screened from 8 p.m. to 10.35 with a 15-minute interval for the news.

On Saturday nights, viewers will see more of the Warner features with such productions as "Virginia City," "The Fountain Head" and "King Kong." Errol Flynn, Gary Cooper, Humphrey Bogart, Robert Mitchum, Ray Milland, Doris Day, Rita Hayworth and Gregory Peck are the stars of other features to be shown.

But can these measures compete with the BBC? Already the Corporation has six of its shows in the Top Twenty national programmes. They are "Dr. Kildare," "Perry Mason," "The Billy Cotton Show," "The Escape of R.D.7," "Overland Trail" and "Juke Box Jury."

Not only have the contractors lost much ground in the Top Twenty lists, in the various regions the BBC have even crept into the Top Ten shows. In London "The Rag Trade" and "Dr. Kildare" occupied sixth and eighth positions. In Scotland "Perry Mason" was tenth man in an otherwise ITV-dominated list; in Wales "Mason" moved up to fourth place while "Dr. Kildare" took over seventh position, beating for good measure "Sunset Strip" and "Rawhide."

In East Anglia and Ulster "Billy Cotton" and "Overland Trail" moved into the Top Ten, while in the South West area four BBC shows crowded out many of the most popular ITV favourites, including "Sunday Night at the London Palladium."

Some industry experts believe that once the strike is over the viewers will desert the BBC for ITV's "Emergency Ward Ten," "Probation Officer" and "No Hiding Place."

I am not at all sure about this.

"Bootsie and Snudge," which last season held the first three positions week after week has now dropped to fourteenth place. AR's play-of-the-week slot, which has for many years appeared in the Top Ten national shows, dropped last week to eighteenth position.

This does not look like a *temporary* flight from the programme contractors to the Corporation's programmes. There may be new factors underlining the BBC's growth of popularity.

Those factors may be the BBC's smarter programme scheduling, its ability to withdraw a programme quickly if it does not meet viewers' satisfaction, and its shrewdness in selecting the right type of American film imports.

ATV, A-R, ABC or Granada may not be able to recapture their audiences as easily as they imagine once the actors' dispute is resolved.

And this could be the best thing that ever happened to commercial television.

The companies would then be forced to pay the right type of money for artists, writers and technicians to beat this new fearsome enemy—The British Broadcasting Corporation. And that would lead to better quality programmes.

\+ + +

"GHOST SQUAD," the co-production tv film series made by The Rank Organisation and Independent Television Corporation, may continue, in spite of the decision to shut down production after 13 episodes had been completed.

Idea is to tell the undercover adventures of the Scotland Yard agent as a live taped show, with film inserts. This will bring the costs down and still make the series available to Commonwealth markets.

"Ghost Squad," while heavily criticised by the press still managed to enjoy reasonable ratings.

"For this reason," says Lew Grade, deputy managing director of ATV, "we shall bring it back earlier next year."

Kia-Ora Cup Squash Department · Grosvenor Road · St. Albans · Hertfordshire · Telephone St. Albans 50851

Showmanship

by FRANK HAZELL

An item in the *Daily Express* caught the eye of CMA cinema manager B. E. Symmons of the Odeon, Harrogate. He thought it worth showing to the Odeon's patrons through the medium of this attractive display in the theatre foyer

THE COMPANY OF SHOWMEN

Composite page backs reopening

MEMBERS of the staff of the Odeon, Oldham, made a special effort when manager **Eddie Bromley** ran a campaign for "The Last Sunset" which was to be the presentation at the re-opening of the cinema after being closed for three weeks for extensive alterations.

To make sure everyone knew about the re-opening, the staff made a door-to-door tour of the town distributing 2,000 throwaways through letter-boxes.

A reception was held by Mr. Bromley to allow guests a chance to have a good look around the theatre and a local confectionery firm presented an anniversary cake, a replica of the theatre, to him.

Press coverage on the event was good and, in addition to editorial space, a composite page was arranged prior to the opening.

The idea of a "flame" costume sounds a bit far-fetched—but that's exactly what **C. Prescott**, Odeon, Bury, got hold of when he played "Flame in the Streets."

A member of his staff was duly dressed up and made a tour of the town carrying credits for the theatre.

The costume? It is described by Mr. Prescott as "looking like a jester's costume" and was in fact previously used in a pantomime.

Over-printed appointment cards and serviettes were distributed by **J. D. Hole-Gale** in his campaign for "By Love Possessed" at the Odeon, Leeds.

Personal letters

In addition, 100 personal letters were sent out to womens' associations telling them about the film and displays were arranged in fashion shops and hairdressing salons.

For "The Big Show" at the Coliseum, Newport, **R. M. Moss** gained one of the best sites in town to display a 20-foot poster. This was on the balcony of a store which overlooks the river and also runs along the side of the only road bridge in Newport.

Thousands of people pass over the bridge every day and could hardly fail to notice the poster.

Three thousand handbills were distributed on estates, in newspapers and inside parcels of laundry, and showcards were placed on display in various shops.

Good display coverage was gained by **D. J. Watts**, of the Odeon, Salisbury, for "Romanoff and Juliet."

His campaign started three weeks prior to playdate with various items concerning the film on the theatre's notice board. This was followed up with a foyer display during the week immediately before playdate and press coverage in the local newspaper.

Cards, contents bills and programme promotion covers were distributed throughout the town in shops and factories to make sure that everyone knew about the picture.

For "The Absent-Minded Professor" at the Gaumont, Guernsey, **G. A. Watson** ran a painting contest in the local paper and also gained publicity on the entertainment pages.

NEW MEMBERS

The following are enrolled in the "KINE" Company of Showmen:

W. A. Cornell, A/M, Odeon, Barnet.
L. Freedman, Odeon, Perry Barr, Birmingham.
A. Gillan, A/M, Rex, Motherwell.
C. W. Gurr, Odeon, Barnet.
R. L. Homewood, Regal, Brixton.

HONORARY LIFE MEMBERS

C. B. Horrex, manager of the Majestic, King's Lynn, has been enrolled as Life Member No. 379.

SEALS OF MERIT

M. A. Knee (first), ABC Regal, Handsworth, Birmingham, 21.
N. Peters (third), Odeon, Uxbridge.
D. A. Denyer (fourth), ABC, Portsmouth.
D. P. Lowe (fifth), Gaumont, Ipswich.

SELL!
The BLC way . . .
THANKS TO . . .
the following for their recent showmanship efforts on BLC releases:
D. P. Fail, Pavilion, Newcastle.
P. G. Browne, Odeon, Harlesden.
F. W. Pearman, Odeon, Balham.
L. A. L. Moneypenny, Odeon, Jersey.
W. Gourlay, Regal, Staines.
C. Docherty, Odeon, Newcastle.
G. H. Shepheard, Odeon, Halifax.
J. Vasey, Ritz, Wallsend.
D. Cave, Super, Oxford.
S. J. Hobart, Odeon, East Dulwich.
J. A. Scardifield, Odeon, Dover.
E. Larrose, Gaumont, Bootle.
E. J. Smith, Gaumont, Putney.
B. L. Coppock, Odeon, Rhyl.
V. C. Elliot, Odeon, Gateshead.
A. G. Amies, Odeon, Peterborough.
B. Gilchrist, Gaumont, Carlisle.
J. B. Fenner, Odeon, Bradford.
G. J. V. Crane, Odeon, Norwich.
D. Clarkson, Theatre Royal, Manchester.
L. Strevens, Forum, Bath.
D. P. Lowe, Gaumont, Ipswich.
A. W. F. Wall, Gaumont, Falkirk.
H. R. Fairs, Empire, Aldershot.
C. Higham, Asteria, Finsbury Park.
BLC

The Showman also commends . . .

Figures in parentheses indicate number of credits

CHRISTIAN, K., Globe, Minden: South Pacific. **Callander, D.,** Vandyck, Bristol: Wild in the Country, Watch it Sailor, Parrish, Gold of the Seven Saints (4). **Carry, T.,** A/M., Forum, West Hartlepool: One Eyed Jacks. **Chapman, T. F.,** Metropole, Nottingham: Public relations, Press publicity, Children's club (3). **Clark, G., Rex,** Consett: The Ladies Man, On the Double, Flame in the Streets (3). **Cattell, A. G.,** ABC, Torquay: On the Double, Parrish (2). **Carter, W. S.,** A/M., Picture House, Doncaster: The White Warrior, On the Double, One Eyed Jacks, Gold of the Seven Saints (4). **Connett, F. A.,** Gaumont, Weymouth: No, My Darling Daughter, Goodbye Again (2). **Court, H. J.,** Gaumont, Portsmouth: A Cold Wind in August, Mary Had a Little, Goodbye Again (3). **Carpenter, A. M.,** Odeon, Sutton Coldfield: Spare the Rod, The Big Show, Two Rode Together (3). **Clarke, L.,** Odeon, Perry Barr: The Big Show, Spare the Rod, Two Rode Together (3). **Crawshaw, R.,** Odeon, Taunton: The Last Time I Saw Archie, Two Rode Together, Sanctuary, Some Like it Hot (4). **Clarke, D.,** Odeon, Derby: Follow That Man, Brothers in Law, Romanoff and Juliet (3). **Carter, E. C.,** Odeon, Ilford: Goodbye Again. **Crane, G. J. V.,** Odeon, Norwich: Goodbye Again. **Campbell, H. S.,** Gaumont, Luton: The Hoodlum Priest, A Cold Wind in August (2). **Close, C. C.,** Gaumont, Bristol: By Love Possessed, The Hoodlum Priest (2). **Clark, D.,** Odeon, Loughborough: Wild in the Country, Flame in the Streets (2). **Cross, P. A.,** Gaumont, Walsall: One Hundred and One Dalmatians, Flame in the Streets (2). **Clark, J. D.,** Majestic, Leeds: The Guns of Navarone. **Cohen, W. D.,** Gaumont, Hanley: Spare the Rod. **Carter, R. A.,** Odeon, Portsmouth: The Guns of Navarone, Voyage to the Bottom of the Sea (2). **Conway, C. D.,** Odeon, Hereford: One Hundred and One Dalmatians. **Craig, B. L.,** Odeon, Cardiff: The Last Time I Saw Archie.

DOHERTY, M., ABC, Charing Cross: The Full Treatment, Watch it Sailor, Dentist on the Job, One Eyed Jacks, Gold of the Seven Saints (5). **Dunachie, J.,** Regal, Glasgow: On the Double, Portrait of a Mobster (2). **Doveton, J. D. H.,** Gaumont, Swindon: Goodbye Again. **Davis, D. M.,** Ambassador, Slough: The Alamo. **Dilks, G.,** A/M., Gaumont, Leicester: The Wizard of Baghdad, The Absent-Minded Professor (2). **Dawson, G. V.,** Odeon, Worthing: One Hundred and One Dalmatians. **Davies, W.,** Empire, Glossop: The World of Suzie Wong. **Davids, A.,** Gaumont, Worcester: Two Rode Together, Whistle Down the Wind (2).

EDMUNDSON, J., Ritz, Bradford: The Pleasure of His Company. **Eccleston, N. L.,** Palace, Lancaster: Public relations, Stage show, Children's club (3). **Evans, H.,** Gaumont, Islington: Marines, Let's Go. **Evans, R. T.,** Regent, Brighton: The Hoodlum Priest. **Edwards, A. M.,** Gaumont, Plymouth: Two Rode Together. **Edmondson, K. D.,** Odeon, Chester: The Young Savages.

FORRESTER, W., Globe, Nienburg: South Pacific. **Farmer, R.,** Gaumont, St. Albans: The Hoodlum Priest, Marines, Let's Go (2). **Firman, S. A.,** Odeon, Hatfield: Whistle Down the Wind. **Fellman, F. J.,** A/M., Astoria Streatham: Wild in the Country. **Fenner, J. R.,** Odeon, Bradford: One Hundred and One Dalmatians, The Young Savages (2). **Freedman, L.,** Odeon, Perry Barr: Wild in the Country. **Freeman, R. A.,** A/M., Odeon, Epsom: Whistle Down the Wind. **Fray, R. W.,** Gaumont, Hinckley: Nearly a Nasty Accident.

REED, R. J., ABC, Ealing: The Pleasure of His Company, East of Eden (2). **Reddaway, R.,** A/M., ABC, Swindon: Children's club, Watch it Sailor (2). **Ratcliffe, P.,** Regal, Wembley: Don't Bother to Knock, Portrait of a Mobster (2). **Roche, R.,** Gaumont, Eltham Hill: Trapeze, There Was a Crooked Man (2). **Reed, C. H.,** Odeon, Rutherglen, Wild in the Country, The Last Sunset, The Big Gamble (3). **Ramsay, S.,** Gaumont, Bradford: Rio Bravo. **Rudd, R. J.,** Grange, Kilburn: Voyage to the Bottom of the Sea, The Hoodlum Priest, The Trapp Family (3). **Roberts, R. B.,** Odeon, Watford: Goodbye Again. **Raistrick, R.,** Odeon, Sheffield: The Guns of Navarone. **Ryder, D. W.,** Plaza, Camden Town: The Trapp Family, A Cold Wind in August, Mary Had a Little (3). **Russell, J. B.,** Odeon, Dundee: Return to Peyton Place. **Robdrup, S.,** Gaumont, Darlington: Follow That Man. **Roles, M. F.,** Seamore, Glasgow: The Sundowners, Trapeze (2). **Richardson, B. S.,** Odeon, Erith: The Last Sunset.

SALMON, J. B., R/M., Dominion, Harrow: Dentist on the Job. **Sims, W. G., Rex,** Norbury: Strangers on a Train, A Taste of Fear, The World By Night, Theatre publicity, Public relations, The Sins of Rachel Cade, The Fall of the House of Usher (7). **Stevenson, P. C.,** Rialto, Broughton: Fury at Smugglers Bay, Payroll, The Full Treatment, The Sins of Rachel Cade, The Fall of the House of Usher, The World By Night, Strangers on a Train (7). **Simpson, F.,** Picture House, Doncaster: The Crowning Experience. **Slinan, A. M.,** A/M., ABC, Falkirk: The Sins of Rachel Cade, The World By Night, Fury at Smugglers Bay (3). **Smeeth, W. A.,** New Palace, Holmewood: Saturday Night and Sunday Morning. **Scott, J. H.,** Astoria, Old Kent Road: The Hoodlum Priest, The Last Time I Saw Archie, Voyage to the Bottom of the Sea, Greyfriars Bobby (4). **Simpson, A.,** Gaumont, Ayr: Greyfriars Bobby. **Skelton, P. E.,** Odeon, Spalding: Can-Can. **Serrell, R. S.,** Gaumont, Chesterfield: A Raisin in the Sun, The Wind Cannot Read (2). **Sanders, J. V.,** Odeon, Morecambe: Whistle Down the Wind. **Spurs, R. D.,** Odeon, Newcastle: The Big Show. **Sparks, M. J.,** Villa Cross, Handsworth: Nearly a Nasty Accident. **Saxton, W.,** Odeon, Chesterfield: Nearly a Nasty Accident. **Smith, J. L.,** Odeon, Loughborough: Pepe. **Sweeney, G.,** Odeon, Deptford: The Hoodlum Priest, Whistle Down the Wind, Voyage to the Bottom of the Sea (3). **Scardifield, J. A.,** Odeon, Dover: Victim: Goodbye Again, The Young Savages (3). **Smith, K.,** New Cinerama, Glasgow: Wild in the Country. **Skinner, J.,** Regent, Edinburgh: Pepe. **Spurs, R. D.,** Odeon, Newcastle: Two Rode Together.

TUCKER, J., Odeon, Weymouth: Demetrius and the Gladiators, The Rat Race, Konga (3). **Trapp, J. H.,** Gaumont, Alloa: The Secret Ways. **Toole, T.,** Odeon, Dudley: Nearly a Nasty Accident. **Trezise, M.,** Gaumont, Stroud: The 3 Worlds of Gulliver. **Turner, J. C.,** Gaumont, Barnstaple: Wild in the Country. **Tighe, T.,** Odeon, Newton Abbot: The Naked Edge. **Thurman, F. O.,** Mechanics, Nottingham: Whistle Down the Wind, Macumba Love (2). **Tapsell, D.,** Gaumont, Hammersmith: Public relations. **Thorburn, W.,** Odeon, Hamilton: Romanoff and Juliet, Return to Peyton Place, One Hundred and One Dalmatians (3). **Tappy, C., A.,** The Drake, Plymouth.

VERITY, J. F., ABC, Halifax: A Weekend With Lulu, Children's club, Theatre publicity, Public relations (4) **Van-Pooss, D.,** A/M., ABC, Southampton: The Sins of Rachel Cade, The World By Night, Payroll, Operation Eichmann, The Fall of the House of Usher, A Weekend With Lulu, Rag Doll (7). **Vernall, E. R.,** M/M., Grange, Dagenham: A Cold Wind in August, Mary Had a Little, Voyage to the Bottom of the Sea (3). **Vicary, D. W.,** Odeon, Temple Fortune: No, My Darling Daughter.

WYATT, W. T., Ritz, Edgware: A Weekend With Lulu, The World By Night, Dentist on the Job, All in a Night's Work, Gold of the Seven Saints, Watch it Sailor, East of Eden (7). **Williams, M. S.,** Ritz, Gloucester: Public relations, Theatre publicity (2). **Whittaker, T.,** ABC, Wolverhampton: Don't Bother to Knock, One Eyed Jacks (2). **Wilson, H. R.,** Wallaw, Blyth: The Full Treatment. **Ward L. P.,** Regal, Uxbridge: Public relations, Strangers on a Train, A Taste of Fear (3). **Walker, H. L.,** Playhouse, Colchester: The Full Treatment, Hell to Eternity, Theatre publicity, Children's club, Press publicity, Stage show (6). **Williams, M. S.,** Ritz, Gloucester: Mein Kampf. **Wall, M. H.,** ABC, Harrogate: The Sundowners. **Warn, A. N.,** Ritz, Wigan: Stage show. **Woodman, C. F.,** Odeon, East Ham: The Alamo. **Wills, C. B.,** Odeon, Camberwell: Whistle Down the Wind. **Witts, E.,** Odeon, Gloucester: Nearly a Nasty Accident. **Wright, D.,** Odeon, Ipswich: Goodbye Again, By Love Possessed (2). **Webb, W. L.,** Gaumont, Camden Town: Goodbye Again. **Washford, F. A.,** Gaumont, Watford: A Cold Wind in August, Mary Had a Little, The Trapp Family (3). **Wilmot, G. A.,** Odeon, Southampton: The Guns of Navarone, The Naked Edge (2). **Watts, D. J.,** Odeon, Salisbury: The Hoodlum Priest. **Williams, J. P.,** Odeon, Muswell Hill: No, My Darling Daughter. **Walker, D. E.,** Odeon, Watford: No, My Darling Daughter. **Wells, A. A.,** Odeon, Peckham: Absent-Minded Professor. **Wilmot, D. W. J.,** Odeon, Walton: Two Rode Together, The Hoodlum Priest, By Love Possessed (3). **Webb, A. C.,** Odeon, Canterbury: No, My Darling Daughter. **Wyeth, E. P.,** Odeon, Reading: No, My Darling Daughter. **Wills, C. B.,** Odeon, Camberwell: The Last Sunset.

ROSE PUBLICITY LTD.
★ FOR YOUR MONTHLY PROGRAMME
★ PUBLISHERS TO MAJOR CIRCUITS
★ NO OUTLAY
93 Abingdon Street, Phone 28158
BLACKPOOL

'Kine.'-MGM £600 Contest

ANOTHER GO-AHEAD MANAGER CASHES IN ON 'BEN-HUR'

NO DOUBT about it, "Ben-Hur" lends itself to showmanship and go-ahead managers have not been slow to push the MGM epic. **C. S. Watson,** of the Elite, Middlesbrough, got a local Territorial Army unit in on his campaign.

Two armoured vehicles toured the streets, their crews dressed as Roman legionaries. They carried big placards plugging both the film and the TA.

Mr. Watson followed up with a first-class all-round campaign.

D. J. Archer, of the Empire, Coventry, made his opening night for the picture one to remember, with the Lord Mayor of Coventry and the mayors of surrounding towns attending.

R. L. Cook and his assistant, **R. Reddaway,** of the ABC, Swindon, concentrated on letting the public know well in advance the film was coming. They started advance booking two weeks before playdate and distributed 3,000 booking leaflets and 100 box-office cards. Banners, posters and press publicity were all extensively used.

Assistant manager **B. Stevens,** of the ABC, Northampton, like most managers handling the film, made good use of the tie-up with Huntley and Palmers, who have produced a special tin of "Ben-Hur" biscuits.

He also found a useful tie-up in his district. A local firm made the bearings used in the famous "Ben-Hur" chariots, and Mr. Stevens put some of the bearings on display.

He backed up a big advance campaign with a celebrity-studded opening night, with national and local VIPs in attendance.

More Credits

"**The Honeymoon Machine**"/"**Murder She Said.**"—H. T. Bolton, Palace, Eltham; A. Broadhurst, Luxor, Eastbourne; A. T. Frost, Ritz, Oxford; W. G. Sims, Regal, Camberwell; A. G. Cattell, Regal, Torquay; N. L. Eccleston, Palace, Lancaster; A. E. Barker, Ritz, Muswell Hill; H. Grossman, Carlton, Islington; S. Luton, ABC, Upton Park; L. P. Ward, Regal, Uxbridge; B. Stevens, ABC, Northampton; N. E. Tayler, Dominion, Southall.

"**The Secret Partner**"/"**Ring of Fire.**"—E. H. Anthony, Dominion, Harrow; E. G. Trumper, ABC, Maidenhead; D. Callender, Vandyck, Bristol; L. P. Ward, Regal, Uxbridge; E. Birch, Adelphi, Birmingham; S. Luton, ABC, Upton Park; J. W. Abbotts, Regal, Newbury; N. L. Eccleston, Palace, Lancaster; R. Charles, Regal, Camberwell; J. Dunachie, ABC (Regal), Glasgow; A. Broadhurst, Luxor, Eastbourne; A. McCarthy, ABC, Turnpike Lane; A. P. C. Bridger, Ritz, Maidstone; A. G. Cattell, ABC, Torquay; Miss E. Hodgson, ABC, Warrington; K. A. Hall, Forum, Liverpool; A. R. Faulds, Regal, Kilmarnock.

"**Guys and Dolls.**"—W. Roberts, ABC, Wallasey.

"**Ben-Hur.**"—A. Broadhurst, Luxor, Eastbourne, W. G. Brooks, Ritz, Market Harborough; J. A. Dixon, ABC, Chesterfield; D. A. Denyer, ABC, Portsmouth.

"**Where the Boys Are.**"—C. B. Horrex, Majestic King's Lynn; N. Cully, Coliseum, Whitley Bay; E. H. Johnson, Palace, Ashton-in-Makerfield.

"**The Green Helmet.**"—C. B. Horrex, Majestic, King's Lynn.

"**Cimarron.**"—J. Vasey, Ritz, Wallsend; N. Cully, Coliseum, Whitley Bay.

"**Go Naked in the World.**"—T. J. Griffiths, Forum, Wythenshawe; J. A. Gallacher, Regal, Kilmarnock; G. W. Mitchell, La Scala, Clydebank; A. W. Menzies, Coliseum, Glasgow; E. C. Bigney, ABC, Warrington; W. Roberts, ABC, Wallasey; A. P. C. Bridger, Ritz, Maidstone; J. Vasey, Ritz, Wallsend; F. J. Hyland, ABC, Londonderry; D. J. Macleod, Olympia, Bridgeton; W. D. Demaecker, Princes, Springburn; N. Cully, Coliseum, Whitley Bay; L. S. Johnson, Regal, Wakefield; J. W. Abbotts, Regal, Newbury; G. S. Ramsden, Regal, Paisley; A. S. Dale, ABC, Riddrie; J. A. R. Court, Commodore, Liverpool; A. Evans, Savoy, South Shields; A. W. Seddon, ABC, Barnsley.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. „ „
FINANCIAL	1/- „ „
FOR SALE & WANTED	1/- „ „
MISCELLANEOUS	1/- „ „

Caps 2d. per word extra. Box No. 1/- extra. Single insertion rate for display and semi-display advertising on this page is £2.4.0 per column inch. Series rate on request.

All Classified Advertisements must be prepaid and received by Friday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

SITUATIONS VACANT

MANAGER, experienced; immediate vacancy, Essex.—F., Box 210, Kinematograph Weekly.

PROJECTIONIST wanted, chief or keen second, Devon seaside, permanent; open evenings only; cinema and bingo; single man only.—Write Scala Cinema, Dawlish.

SITUATIONS WANTED

CHIEF Projectionist desires position Preview Projectionist. — 329, Camden Road, N.7.

BINGO Manager seeks new position.—M., Box 216, Kinematograph Weekly.

MANAGER/OPERATOR, life experience, excellent references; go anywhere.—K., Box 214, Kinematograph Weekly.

MANAGER, circuit-trained, aged 34, ten years' experience, requires change; anywhere considered, accommodation preferred.—N. Box 217, Kinematograph Weekly.

THOROUGHLY experienced reliable Chief Projectionist requires position.—O., Box 218, Kinematograph Weekly.

FOR SALE

FORD '59, 12 seater Minibus with heater. Very good condition, £350.—Weybridge 5213.

BINGO TICKETS, books of five tickets, board-backed, 960 per set; actual manufacturers; good delivery. — Clough and Hudson, Ltd., Albert Mills, North Barrowford, Nelson.

WANTED

CINEMA Seats wanted, any quantity.—W. M. Testo, Empire Cinema, Murton, Seaham. Telephone: Murton 456.

REDUNDANT Horizontal and Vertical Diesel Engines and Generating Sets wanted for export. — Full details to Vizard, 39 Essex Road, Leicester.

TO EXHIBITORS AND OTHERS

HAVING RECENTLY DISPOSED OF CINEMAS AND THEATRES representing a total value in excess of

£1,450,000

We urgently require for immediate purchase

CINEMAS & THEATRES

in all parts of the country

Full particulars in strict confidence to

HARRIS & GILLOW

The recognised Agents and Valuers of the Industry

Offices: 93/95 WARDOUR ST., LONDON, W.1 Tel: GERrard 2504

Save yourself endless time and trouble in the day-to-day running of your business with the 1961

KINE and TV YEAR BOOK

Price 42/-

The only complete guide to the industry

Packed with information, it is an invaluable trade consultant covering the film and television industries.

ORDER NOW — Supplies Limited

from

THE PUBLISHER, KINEMATOGRAPH WEEKLY
6 Catherine Street, London, W.C.2

BRITAIN'S FOREMOST

BINGO EQUIPMENT

BLOWERS — ILLUMINATED INDICATORS — CAGES

USED BY THE LEADING CINEMAS, DANCE HALLS, CLUBS, AMUSEMENTS, etc., throughout the Country.

Send for illustrated circular

Sole Distributors: **MORRIS SHEFRAS & SONS LTD.**
225 Blackfriars Road, London, S.E.1. Phones: WATerloo 2675/6
Established over 35 years

A FEW SHILLINGS spent on a

CLASSIFIED ADVERTISEMENT

in the

Kine

will pay handsome dividends

★

Send your "Smalls" TODAY!

"WANTED FOR CASH"

I have an order for several pairs of RCA MI 9031 soundheads, and will pay the best price in the country to obtain same. Also required for outstanding orders Westar and Super Simplex projectors. Immediate cash settlement and we collect.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 61047 Notts.

FOR SALE
35mm Morigraf hand camera, turret, 3 lenses, 6 magazines, 200'.
£175.0.0
HARRINGAY PHOTOGRAPHIC SUPPLIES LTD.
423 GREEN LANES, N.4. MOU 5241/2

"WANTED COMPLETE PAIRS 35mm PROJECTORS"
Write giving details.

YOUR FILMS

—continued from page 132

I'M GLAD to hear that "Paris Blues" (United Artists) is making the grade on the third release. I found the comedy drama of life on Paris's Left Bank thoroughly entertaining, its approach to the colour problem both warm and intriguing, and its hot rhythm unobtrusive. It's equally suitable for squares and non-squares.

\+ + +

"TOWN WITHOUT PITY" (United Artists), the U.S Army court martial melodrama, has been holding up well. It pulls no punches, but is superbly acted by Kirk Douglas and Christine Kaufmann, and, oddly enough, has feminine appeal.

\+ + +

THE BLC X certificate "double bill," "Gorgo" (British) and "Terror In The Haunted House," is slipping. I thought that the former, a "monster" melodrama, good of its kind, but, as I've said before, this type of thriller appears to have had its day.

\+ + +

"TOO LATE BLUES" and "Love in a Goldfish Bowl," the Paramount pair, have also struck hard going. The last-named is entertaining the "ninepennies," but the first-named, a John Cassavetes effort, is a bit too arty-crafty for the crowd.

\+ + +

AS FOR the United Artists' "set-up," "Warlord of Crete" (Totalscope—Italian) and "Three on a Spree" (British), it's flopped. Not that it held out much hope from the start.

\+ + +

"FRANCIS OF ASSISI" (Twentieth Century-Fox—CinemaScope), the film based on the founder of the Franciscan Order, is floundering. The big fish, such as MGM's "Ben-Hur" and "King of Kings," have cornered the religious market.

\+ + +

THE BLC Italian opus, "La Dolce Vita," has proved very much a horses for courses proposition. It's attracting and entertaining the more intelligent audiences, but the industrial masses are finding it way above their heads.

\+ + +

THERE IS, however, safety in nudist films and "Nudes of the World" (Miracle—British) offers the independent exhibitor easy and big money. It's entirely innocuous and has already broken records in a number of provincial halls.

Manchester showmen 'guilty of brainwashing'

MANCHESTER exhibitors had been "guilty of a programme of constant brainwashing" in their efforts to get the Sunday opening charity contribution abolished or reduced, a councillor told Manchester City Council last week.

A proposal that the levy should be reconsidered by the Watch Committee with a view to reducing it to £1 per cinema, was turned down by 70 votes to 49.

Cllr. Peter Whitby told the council he considered the levy immoral, unfair and discriminatory. Cinema proprietors had to pay for the privilege of Sunday opening, while no special levy was made on dance hall and night-club owners, jazz clubs and the Hallé Orchestra, or the radio and television companies.

TRADE SHOWS

LONDON

December 19:

The Sinister Man (U). Anglo Amalgamated. Hammer Theatre. 10.30 a.m.

Pathe Pictorials Nos. 365, 366, and 367; Prince Violent; Daffy's Inn Trouble; Pied Piper of Guadelupe. Warner-Pathe. Corner Cinema. 11 a.m.

As the Sea Rages (A). Hillcrest. Celluloid. 10.45 a.m.

December 20:

The Johnny Leyton Touch (short). Regal. Corner Cinema, Soho Square. 10.30 a.m.

Pretty Boy Floyd. Regal. Corner Cinema, Soho Square. 10.40 a.m.

Mam'selle Striptease (A). Compton. Compton Cinema. 10.30 a.m.

The Pursuers. Columbia. Own Theatre. 2.30 p.m.

December 21:

Between Time and Eternity (A). Gala. Continental, Tottenham Court Road. 10.30 a.m.

MANCHESTER

December 18:

Atlantis the Lost Continent (A). MGM. Theatre Royal. 10.30 a.m.

Damned and the Daring (A). Compton. Plaza, All Saints. 11 a.m.

December 19:

The Day the Earth Caught Fire. British Lion. Odeon. 10.45 a.m.

December 20:

The Pit and the Pendulum (X). Anglo Amalgamated. Deansgate. 10.30 a.m.

LATE EXTRAS (LONDON)

December 14:

Spaceman (U); Sampo (U). Gala. Continental, Tottenham Court Road. 10 a.m.

CO-PRODUCTION

—continued from page 125

A conference of representatives of all trade associations, trade unions and other organisations directly concerned in the British film industry to discuss the effect on the industry of the entry of Britain into the Common Market was proposed on Tuesday by NATKE's leader, Sir Tom O'Brien.

In Brussels it was agreed that all trade unions and professional bodies representing performers and technicians must be consulted by governments and employers at every stage of negotiation.

The conference also decided that appropriate methods of control over the showing of tv programmes outside the country of origin must be devised, mainly through national quotas and additional financial payments.

This was because the conference felt there was a tendency for tv organisations to present—for cheapness—directly relayed, filmed or taped programmes.

On co-production the conference agreed that agreements between two or several countries might prove beneficial to production companies and workers in the countries concerned.

But it was essential, the conference felt, that any system of film or tv co-production should be arranged so that it led to increased production in participating countries.

There should be no reduction in employment of any type of film worker in the co-producing countries, nor should conditions of employment be worsened.

ACTT's submission to the conference on the effects of the Common Market on film and tv production was moved by George Elvin.

He said that if quota, the NFFC and the British Film Production Fund were abolished there would be little benefit to European film production, but it would mean a return to the almost complete domination of the British film industry by America.

The union, he said, was also apprehensive about the mobility of labour clauses in the Treaty of Rome. Agreements with the producers ensured that broadly speaking—but with some special exceptions—British films were made by British people.

Similar measures, said Elvin, should apply equally to any films made under the Common Market. They would also protect the salaries and wage rates and conditions of employment in respective countries, he said.

REVIEWS

—continued from page 131

O'Hanlon and set to appropriate music by Howard Jackson, is an excruciatingly funny symposium. Larry Semon furnishes the "cornerstone," but other famous mirth-makers of yesterday, such as Oliver Hardy, Snub Pollard, Jimmy Finlayson, Charlie Murray and Ben Turpin, too, make their presence felt, and the Keystone Cops and the Mack Sennett bathing belles put in appearances at shrewdly spaced intervals. The highlights are the Keystone Cops hurtling after ill-doers in tin-lizzies, cars and trains spectacularly crossing one another's paths, lions chasing men, and, of course, men pursuing girls, and the timing of each is little short of miraculous. Nostalgic, yet lively as a cricket, the vintage rag-bag will have both the young and the old in fits. Put another way, the film's a side-splitting endorsement of the phrase: "Those were the days!"

Points of Appeal.—Wholesome fun, handy footage and U certificate.

Enter Inspector Duval

BLC. British. (U). Featuring Anton Diffring, Diane Hart and Mark Singleton. Produced by Bill Luckwell and Jock McGregor. Directed by Max Varnel. Screenplay by J. Henry Piperno. Director of Photography, Stephen Dade. Musical Director, Wilfrid Burns. 64 minutes. Release January 8, 1962

PINT-SIZE British "who-dunnit," hingeing on the murder and robbery of a diamond-decked socialite. It doesn't tell a particularly plausible tale, but spirited performances by an eager, if uneven cast and keen direction, plus adequate staging, enable it to transcend slipshod scripting. In short, acceptable "paper-back" thriller fare. Reliable British "second."

Story.—Alice Alvarez, a wealthy young woman, is bumped off and her fabulous diamonds stolen. Inspector Wilson of the Yard calls in Inspector Duval, a French police chief, because the latter has sworn to get the elusive culprit, who challengingly leaves his fingerprints on every job. The suspects are Jackie, Alice's close friend; Mark Sinclair, Jackie's promoter fiance; Brossier, Mark's French valet; Doreen, Alice's maid; and Charley, her spiv pal. Following much sifting of evidence, Wilson spectacularly grabs his man and lo and behold, he's Duval! He had been using his knowledge of crime to feather his own nest.

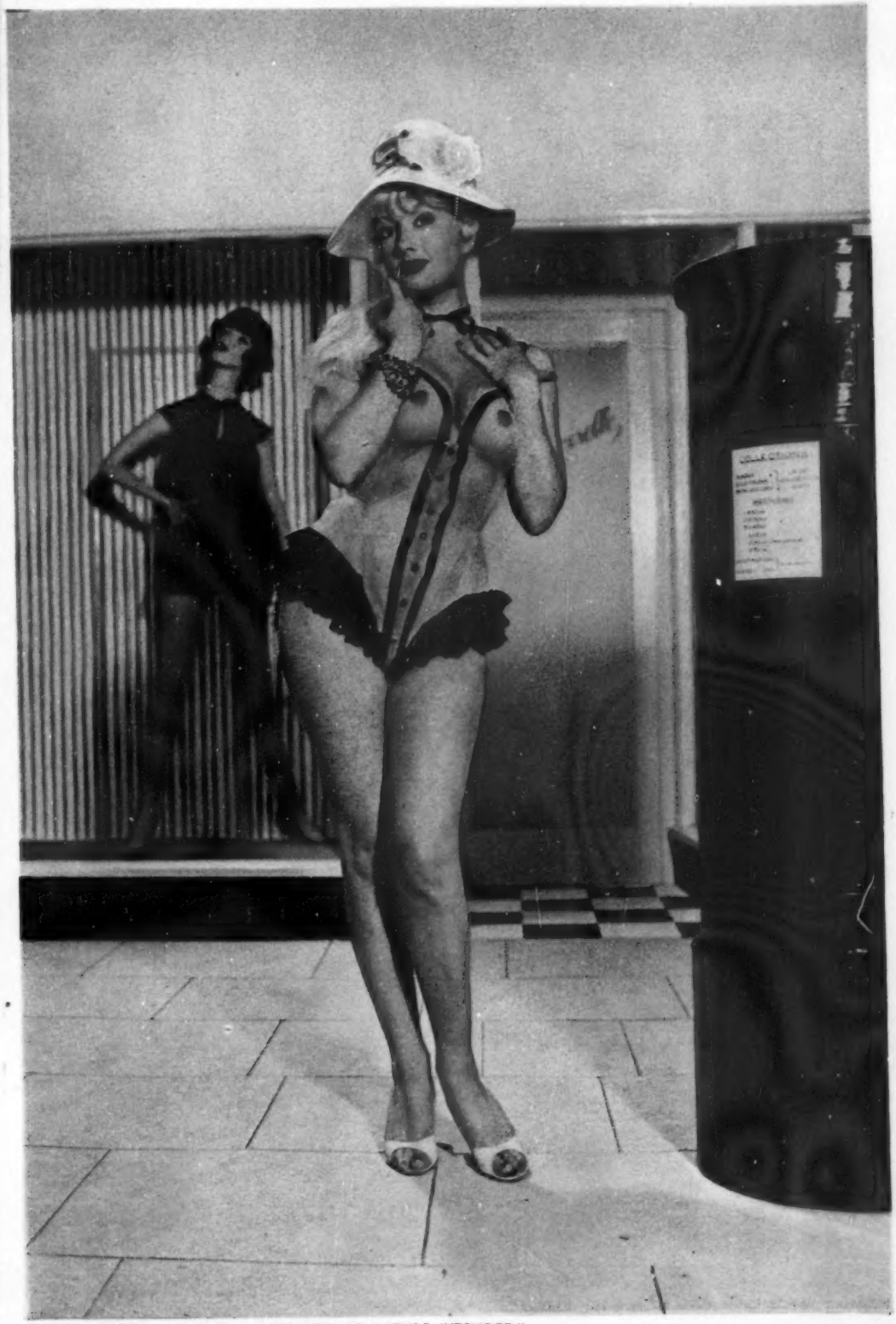
Production.—The picture is technically presentable, but there are times when its story's many characters get under each other's feet. Arton Diffring is disarming as Duval, Diane Hart makes a perky Jackie, and the rest show willing, if not outstanding histrionic ability. The surprise twist ending is, nevertheless, effectively sprung.

Points of Appeal.—Suspense, accommodating footage, British label and U certificate.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

COMPTON-CAMEO FILMS LTD.

60-62 OLD COMPTON STREET, LONDON, W.1 Telephone: GERrard 1522 (5 lines)



PAMELA GREEN — Lovely Star of "NAKED AS NATURE INTENDED"

RELEASES FOR 1962

PAMELA GREEN
stars in her first NUDIST film
NAKED AS NATURE INTENDED (A)
EASTMAN COLOUR
Produced and Directed by
HARRISON MARKS

BLONDE ANGELS . . . FIERCE BRUNETTES . . . as
"Paris Playgirls" (X)
Directed by
BARBRO BOMAN

ANITA EKBERG
in
THE CALL GIRL BUSINESS (X)
with RENATO RASCEL

DANIELLE GAUBERT
in
PAVEMENTS OF PARIS (X)
Directed by
HENRI DECOIN

ALAIN RESNAIS'
Sensational Masterpiece
LAST YEAR IN MARIENBAD
VENICE FILM AWARD, 1961
A Sabrican Film

The **PAUL GRAETZ**
production of
A DAY OF SIN
(X)
with JEAN SOREL
(ENGLISH SPEAKING)
A Sabrican Film

ANOUK AIMEE · MARC MICHEL
in
"Lola" (X)
Written and Directed by
JACQUES DEMY
A Sabrican Film

PASCALE ROBERTS
in
'The DAMNED and the DARING' (A)
with PIERRE MONDY

COUNT ON COMPTON-CAMEO IN 1962

France's **THRILLER** of the year — brought to you with the **EXPLOSIVE IMPACT** of the **ATOMIC BOMB!**

"purple noon"

'A'

Kinematograph Weekly

"It'll intrigue and grip both the high and the low brow. Very good continental thriller."

The Daily Cinema

"... Excellent popular thriller ... film achieves a real Hitchcock style and suspense ... darned good thriller."

Now in its 4th great month at the Little CARNEGIE NEW YORK

"A THRILLER, more than tingling ... as fascinating as it is dazzlingly beautiful — as sharply, smoothly cut as a diamond."
—CROWTHER, N.Y. TIMES

LIFE

LONDON RELEASE: SELECTED ODEON AND GAUMONT THEATRES JAN. 22nd